

# ESSENTIALS OF ENGLISH SPEECH AND LITERATURE

AN OUTLINE OF THE ORIGIN AND GROWTH  
OF THE LANGUAGE, WITH CHAPTERS ON THE  
INFLUENCE OF THE BIBLE, THE VALUE OF  
THE DICTIONARY, AND THE USE OF THE GRAM-  
MAR IN THE STUDY OF THE ENGLISH TONGUE

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FUNK & WAGNALLS COMPANY  
NEW YORK AND LONDON  
1915

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*Printed in the United States of America*  
Published, February, 1915

TO  
B. M. V.  
MY STAR OF HOPE IN A NEW LAND  
TO WHOSE ENCOURAGEMENT AND DEVOTION  
THIS BOOK OWES ITS ORIGIN  
IT IS DEDICATED  
IN LOVING APPRECIATION  
AND GRATEFUL ACKNOWLEDGMENT  
F. H. V.





## PREFACE

To acquire a knowledge of the essentials of English speech and literature is an accomplishment which should commend itself to all who speak the English tongue. From the point of view of this book, these essentials are indicated by the following questions: (1) How did the language come into being? (2) Who was responsible for its origin? (3) What changes have taken place in its orthographical development? (4) To whom is this development due? (5) Through what media has it been attained? (6) What were the refining influences that have brought it through its crude original forms to the plastic medium for expressing thought which we have to-day?

To present these essentials in concrete form is the purpose of this book, which records the chief facts concerning the historical and ethnological development of the language, and which shows, by illustrative examples from different periods, the progress made therein. Therefore, the aim has been: (1) To trace the evolution of English speech. (2) To describe the development and growth of English literature. (3) To direct attention to mutations in English orthography and syntax. To this end the following pages combine the history of the English language with that of English literature to the time of Milton, whose orthographic and syntactical forms approximate closely to our own. It tells, in brief, the story of the language from the dawn of civilization in Britain practically to our time, so that the reader may be said to have before him a conspectus of the different stages of assimilation through which it has passed.

## PREFACE

As a correct knowledge of the use of English words is based chiefly upon the forms established by that which is best in English literature, brief accounts of the lives and works of the chief writers of English—the Masters of the English tongue—are included, and these are supplemented by short extracts from their works to illustrate characteristics of style and of spelling, and show the progress made in the different periods into which the chapters are subdivided. As an aid to the student interested in a comparative study of English, the extracts from Anglo-Saxon, Old English, and Middle English are accompanied by translations into Modern English, or by explanatory notes that elucidate the original text.

It is hoped that this book will prove of service to those persons who wish to inform themselves on the history, orthography, and literature of the language which they speak. To those who have already acquired this knowledge, it may serve to refresh the memory about facts and things long forgotten or out of reach. Be that as it may, the book is so planned as to enable the student to determine with ease the different periods in the evolution of the language, and it provides him with a succinct guide to the important writers of each period. The names of the later or lesser lights in literature, together with the dates of their births and deaths, and the titles of their principal works are recorded in an appendix.

In addition, chapters on the influence of the English Bible—our great standard of purity and exactness—the Drama, and the Periodical Press have been included, and these are supplemented by others pointing out the functions of the English Grammar and of the English Dictionary, and the benefits that may be derived by a systematic consulta-

tion of both. The greatest text-book to knowledge is the dictionary, but its systematic study has been so long neglected that many people do not know how to draw from its pages the large fund of useful information that it contains. A chapter is devoted to explaining how this may be done. Suggestions on the benefits to be derived from reading, and by writing for publication are also included, together with a comprehensive list of the world's best books in English, where they can be obtained, and the prices of each, if known.

The man and woman who devote themselves to the study of the English language have a large and fruitful subject for investigation—one so exhaustless that it is impossible of completion. This book makes no pretense to exhaustiveness. The following pages are offered with the hope that within their limits they may serve adequately the purpose for which they have been written, and prove acceptable to all persons interested in the study of the glorious English tongue.

F. H. V.

NEW YORK, *February, 1915.*



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# ESSENTIALS OF ENGLISH SPEECH AND LITERATURE

## I

### English: Its Origin

THE first race to inhabit Albion of which we have any reliable records was that of the Celts. "Albion," as Britain was originally called, or as it is sometimes rendered, "Albin," has been variously explained. Dr. W. F. Collier<sup>1</sup> is authority for the statement that the *Cassiterides*, or Tin Islands, as Herodotus called them, were placed by Aristotle as "beyond the pillars of Hercules," and described by him as "two islands, which are very large, *Albion* and *Ierne*, called the *Britannic*, which lie beyond the *Celtæ*." Albion, says Collier, is explained to be a Celtic word meaning "white island," used by the Gauls to describe the chalk-rocked land that lay to the north of them, but Dr. Isaac K. Funk, in his "Standard Dictionary," states the word is Latin, perhaps derived from the Gaelic *Alp*, meaning "height"—a view which is accepted by most lexicographers.

Whatever may have been the origin of the name of the land which the Celts inhabited, the fact remains that they were found there, together with the Belgæ, by the Romans when they descended on British shores. The Belgæ were a

<sup>1</sup> "History of the British Empire"

Teutonic tribe whose people in Cæsar's time possessed the mainland of Europe from the Rhine to the Seine. This tribe, crossing the channel, settled in the southern part of Britain, inhabiting that region which to-day comprises Hampshire, Wiltshire, and Somersetshire. But over the rest of the land, even to the adjacent country Ierne (modern Ireland), the Celtic was the dominating race. Certain Gallic tribes inhabited eastern Britain, and to the north controlling the basin of the Clyde and its vicinity, lived the Cymry, a Bryttuonic branch (Welsh-Breton) of the Celts. Possibly a few Saxons, or Frisians, also dwelt on the eastern shores of Britain.

The descent of Cæsar's troops upon the southern shore brought about a confederation of these tribes to repel the Roman attack, but to little purpose. Cæsar had come, had seen, and had conquered.<sup>2</sup> For nearly five hundred years thereafter Roman arms and Roman civilization controlled Britain.

Perhaps the most extraordinary thing about this Roman occupation is that the language, the law, and the literature of the Romans left only slight traces in the land. A corrupt Latin was spoken, no doubt, in towns under Roman control. It may even have displaced the native tongue in Kent, yet it is not to this period, but to a much later one, that we must trace the infusion of Latin words into our language. The final establishment of Roman law in the

<sup>2</sup> The words "*Veni, vidi, vici*," are frequently misstated to have been applied by Cæsar to his expedition to Britain in B.C. 55. There is no basis for the statement. According to Suetonius, the words were displayed before Cæsar's title, at the public celebration, in Rome, of his victories in Pontus, not as a record of the events of the war, but as illustrating the rapidity with which the campaign was carried on. The words are not ascribed to Cæsar by Suetonius. Plutarch, in his Life of Cæsar, says that in describing to Amintus the rapidity of his campaign against Pharnaces in Pontus (B.C. 47) Cæsar used only three words—"Veni, vidi, vici."



land is not to be traced to this time, although it is possible that the British people owe the organization of municipal institutions and town governments to the Romans.

The withdrawal of the Roman soldiery by Honorius practically left the natives to defend themselves against the Picts and the Scots, who, scaling the walls that had been built to keep them out, swarmed across the northern border, and attacked the Cymry, whom they drove upon the Gaels in North Wales. The Gaels withdrew to the fertile midland region, and destroyed the towns of the Roman provincials as they went. There are two accounts of what followed—the Celtic and the Saxon. The commonly accepted account is the Saxon story related by Bede and the “Saxon Chronicle.”

Vortigern, a British chieftain, himself unable to cope with the Picts and Scots, sought the aid of the Ethelings, Hengest and Horsa, to repel them. These princes, giving heed to Vortigern’s call for help, set sail for Britain in three *chiules* or war-keels. Aboard of these were warriors representing three tribes—the Jutes, the Angles, and the Saxons—who, soon after landing (A.D. 449), routed the invading hordes, and settled down to enjoy the fruits of their victory. The Jutes established themselves in Kent, and new arrivals rapidly increased their ranks. This incursion so alarmed the Britons that they refused to provide food for the invaders, who, joining forces with the Picts, turned against the Britons, and gained their first victory over them by forcing the passage of the Medway at Aylesford. This defeat was followed by another at the passage of the Cray, when the Britons were driven back and fled in terror to London. Then, collecting their scattered forces, they renewed the attack and soon regained much of the land that

they had lost, but not before the invaders had firmly established themselves in the north of Kent and on its eastern and southern shores. On the arrival of reinforcements, Hengest and Aesc, taking the aggressive, attacked and totally defeated the Britons at Wippedesfleot (identified as Ebbsfleet in Thanet). So overwhelming was this defeat that the Britons found it impossible to save Northern Kent, and, abandoning it, withdrew to the southern shore, where for a time they held their own.

In 477 Ella, or, as his name is sometimes written, Aelle, accompanied by his three sons, Cymen, Whencing, and Cissa, landed at Cymenesora, in Sussex, a place which G. M. Lappenberg<sup>3</sup> identifies with Keynor in Selsea. He fought a hard but indecisive battle with the Britons, which led him to send for reinforcements. On their arrival he attacked and captured the Roman fortress, Anderida, and burned the town (491). "Aelle and Cissa beset Anderida," so reads the chronicle of the conquerors, "and slew all that were therein, nor was there afterwards one Briton left." With this pitiless victory Ella broke the British power in Sussex and founded the kingdom of the South Saxons. This kingdom had scarcely been established when another band of Saxons, the Genissas, under the leadership of Cerdic, and his son Cymric, landed (495) at the place which is called Cerdicesora, placed by Green "on the shores of Southampton water."<sup>4</sup> Cerdic's proposed campaign of conquest was not immediately successful. He had made a landing and held it, but before victory crowned his arms he was compelled to seek alliance with Aesc and Ella. The defeat of the Britons followed and culminated in a decisive victory

<sup>3</sup> "History of England Under the Anglo-Saxon Kings"

<sup>4</sup> J. R. Green, "A History of the English People," ch. i.

for Cerdic at Charford in 519. This ended the struggle, and "Cerdic and Cymric obtained the kingdom of the West Saxons."

There are no records of the time or manner of the invasion of Essex. Its reduction is attributed to a prince of the Uffingas, a descendant of Uffa, King of East Anglia, from whom all the kings of the East Angles are said to have been descended.<sup>5</sup> Notwithstanding the active and vigorous part taken by the Jutes and the Saxons in the subjugation of Britain, the chief part fell to the Angles (Engles), a tribe that was destined to absorb both the Jutes and the Saxons, and so to impress itself upon the descendants of the union of the three tribes as to leave an indelible impression on the history of the world.

The exact date when the Angles settled on the shores of Northumbria is not known, nor are the details of the invasion that led to this settlement. Green says: "The Engle had probably been settling for years along the coast of Northumbria and the great district which was cut off from the rest of Britain by the Wash and the Fens, the later East Anglia." The "Anglo-Saxon Chronicle" relates of the northern part of Northumbria, that Ida the Torch-bearer assumed the kingdom of Northumbria (Bernicia) in the year 547. Bernicia lay between the Forth and the Tyne, and embraced the eastern coast land. The Angles who had migrated there steadily pushed their way westward, but the progress made was slight, for the winning of the west proved slow work. It was not until Ida united the various settlements of that region into one kingdom that the Angles made headway. But no sooner had they subdued the Britons than they turned their attention to the subjugation

<sup>5</sup> Bede, "Historia Ecclesiastica."

tion of their fellow countrymen who had settled in Deira, which lay to the south of them.

Deira, which ultimately became a part of Northumbria, extended from the Tees, or the Tyne, to the Humber, and spread inland to the borders of Strathclyde. It was colonized probably by several tribes, each under a different leader. These tribes, uniting eventually, formed the Kingdom of Deira, to the throne of which Ella came in 560. He reigned for twenty-eight years, and extended his domain to the very border of Bernicia, but at his death Ethelric (*Æthelric*<sup>6</sup>) of Bernicia drove Ella's son Edwin out of Deira and usurped the country (588). Edwin then sought refuge with Redwald, King of the East Angles, who subsequently (617) helped him to defeat Ethelric and regain his territory. But it was not until the reign of Oswy, a son of Ethelfrith (*Æthelfrith*<sup>7</sup>) that the two kingdoms, Bernicia and Deira, were permanently united, being merged into Northumbria (670). The union seems to have lasted until the appearance of the Danes, among whom Deira was partitioned in 876. As a political division, Deira became extinct with the Norman Conquest.

Mercia was the name of a great Anglian kingdom in the midlands of Britain. The exact date of its settlement is unknown, but has been approximated to the latter half of the sixth century (582). Its first king, Cridda, died in 600. The original Anglian settlers, owing to their proximity to the unconquered Welsh, received the name of Mercians, or "Men of the March." The Mercians were as successful in their military activity as in their industrial progress, and at one time Wessex, Kent, Essex, and Sussex

<sup>6</sup> Green's "A History of the English People"

<sup>7</sup> T. A. Archer, "Dictionary of English History."

acknowledged their supremacy, but the death of Offa, King of Mercia, in 796, marked the decline of Mercian power. Four years later Egbert, King of Wessex, who had been deprived of his kingdom and driven into exile by Offa, returned to Britain, and was restored to his throne by the West Saxon people (Collier, 800; Green, 802). He signalized his return by a march into Cornwall, the purpose of which was the subjugation of this remnant of the British in the southwest. This accomplished, he turned his attention to the Mercians, who had advanced into the heart of Wiltshire, and defeated them at Ellandum (modern Allington or Wilton), in 825,<sup>8</sup> after which Kent, Essex, Northumbria, and East Anglia submitted to his sword; then, for the first time, the whole English race was united under one king

Dr. O. F. Emerson,<sup>9</sup> quoting Kluge's "History of English Speech,"<sup>10</sup> says that Kluge "sums up the whole as it relates to settlement in these words: 'The Jutes settled Kent, *the Isle of Wight, and the neighboring parts of Hampshire.* The Saxons occupied the banks of the Thames and the remaining portion of England southward. The rest of England was possessed by the Angles.' "

The facts relating to the settlement of England, as here-inbefore shown, may be summarized as follows:

	A.D.
Reputed Landing of Hengest and Horsa . . . . .	449
The Kingdom of KENT, founded by the Jutes under Hengest . . . . .	457
The Kingdom of SUSSEX (embracing <i>Sussex</i> and <i>Sur-</i> <i>rey</i> ) founded by the South Saxons under Ella . .	491

<sup>8</sup> Green's "A History of the English People," p. 65.

<sup>9</sup> "History of the English Language," p. 42.

<sup>10</sup> "Geschichte der englischen Sprache "

The Kingdom of WESSEX (embracing <i>Hants, Wilts, Dorset, and Devon</i> ), founded by the <b>West Saxons</b> under Cerdic .. .. .	519
The Kingdom of EAST SAXONY (embracing <i>Essex and Middlesex</i> ), founded by the <b>East Saxons</b> under Ercenwin .. .. .	527
The Kingdom of BERNICIA (called also NORTHUMBRIA) was founded by the <b>Angles</b> under Ida .. .. .	547
The Kingdom of DEIRA, founded by the <b>Angles</b> under Ella .. .. .	560
The Kingdom of EAST ANGLIA (embracing <i>Norfolk, Suffolk, and Cambridge</i> ), founded by the <b>East Angles</b> under Uffa .. .. .	575
The Kingdom of MERCIA (embracing the <i>Midland counties</i> ), founded by the <b>Angles</b> under Cridda .. .. .	582 (?)
BERNICIA and DEIRA (the eastern shore of Britain, from the Humber to the Forth), finally united .. .. .	670

The foregoing has been written to familiarize the reader with the distribution over Britain of the tribes whose language formed the nucleus of our own—the Anglo-Saxon tongue. Marsh<sup>11</sup> tells us that, while we have no *historical* proof by which we can identify the Anglo-Saxon language, and the people who spoke it, with any dialect and nation of Continental Europe, we have *linguistic* evidence of a commingling of nations in the body of intruders, yet that there is no proof that Anglo-Saxon was ever spoken anywhere but on the soil of Great Britain. Therefore, he explains that Anglo-Saxon was a new speech resulting from the fusion of many elements rather than a transplantation of the Heliand and other remains of Old Saxon.

\* Originally the Germanic tribes that inhabited Britain were known by various names, according to the region from which they came. Angles, Saxons, and Jutes were in the

<sup>11</sup> "Lectures on English Language," by George P. Marsh, p. 35.

majority, but the terms "Angle" and "English" were not used to designate them until later. Ethelbert, King of Kent, styled himself and his people as Angles. Dr. Freeman<sup>12</sup> claims that the term "Anglo-Saxon" is a mere contraction of the phrase "Angles and Saxons," but other authorities,<sup>13</sup> who preceded him, assert that the term was used to distinguish the Saxons of England from the Saxons of the Continent. The preponderance of authority is in favor of the latter explanation, for in English we have the forms *Angul-Seaxna* and *Ongol-Saxna*, while in Latin we have *Angul-Saxones* and *Angli-Saxones*. If the Old English "Angel eyn," or, as it is sometimes written, "ongol eyn," renders "English kin" as it is commonly transcribed, it is evident that "Angul-Seaxe," or "Ongol-Saxe," must be transcribed into "English Saxons." Yet Freeman's explanation, if supported by the language, would be more satisfactory, especially when the term Anglo-Saxon was applied to the ruler of the land—the King of the Angles of the North and of the Saxons of the South. The term "Anglo-Saxon" is not found in the "Anglo-Saxon Chronicle," which refers to the five languages in use in Britain as "English, British, Scotch, Pictish, and Latin," nor is it in the "Latin Chronicle of the Anglo-Saxon Kings" by Ethelward (Fabius Quaestor Ethelwerdus), a work which consists mainly of a condensation of Bede's "Ecclesiastical History" and the "Anglo-Saxon Chronicle."

The people ruled by Edgar and Harold called themselves "English kin." King Alfred, although only King of the

<sup>12</sup> Edward Augustus Freeman, "History of the Norman Conquest"

<sup>13</sup> William Camden's "Britannia, or a Chronological Description of England, Scotland, and Ireland," and John Mitchell Kemble, "Remains Concerning Britain"

West Saxons, is referred to in the "Anglo-Saxon Chronicle" as "King of all the English kin except the part that was under the wield of the Danes."

In the languages of the world the English tongue may be classified as belonging to the West Teutonic branch of the Teutonic sub-family in the Indo-European division. It is regarded as belonging to the Low Germanic group of the Gothic languages. "What is now called the German language, therefore, though of the same Gothic stock, belongs to a different branch from our own. We are only distantly related to the Germans proper, or the race among whom the language and literature now known as the German have originated and grown up. We are, at least in respect of language, more nearly akin to the Dutch and the Flemings than we are to the Germans. It may even be doubted if the English language ought not to be regarded as having more of a Scandinavian than of a purely Germanic character—as, in other words, more nearly resembling the Danish or Swedish than the modern German. The invading bands by whom it was originally brought over to Britain in the fifth and sixth centuries were in all probability drawn in great part from the Scandinavian countries. At a later date, too, the population of England was directly recruited from Denmark, and the other regions around the Baltic to a large extent. From about the middle of the ninth century the population of all the eastern and northern parts of the country was as much Danish as English. And soon after the beginning of the eleventh century the sovereignty was acquired by the Danes."<sup>14</sup>

<sup>14</sup> G. L. Craik, "English Literature and Language," Vol. I, p. 49.



## II

### English: Its Growth

OF all the languages of the earth English, in its vocabulary, is the most heterogeneous. Almost every nation has contributed to it until words from the Hebrew, Celtic, Latin, Greek, Saxon, Danish, French, Italian, Spanish, Portuguese, Dutch, German, Arabic, Persian, Chinese, Japanese, Hindu, Maori, Hawaiian, Russian, Turkish, and even American-Indian may be found in one great agglomeration in the English dictionary.

In the history of the language and its literature there are four periods:

(1) The first, commonly spoken of as the *Anglo-Saxon period*, and more recently sometimes termed *Old English* or *Oldest English*, dates from the earliest Teutonic speech in England, A.D. 450 to A.D. 1150. This was the period of full inflection.

(2) The second, designated as the *Early Middle English*, during which French words in large numbers were introduced into the language. This period extended from A.D. 1150 to A.D. 1350, which should be divided into two separate periods (*a*) 1150 to 1250, during which the inflections were broken up; and (*b*) 1250 to 1350, which marked the introduction of French words.

(3) The third, or Chaucerian Period, better known as the *Old English* of literature, now commonly called the *Late Middle English*, during which the Saxon and Norman and

Angevin French elements were formed into a new literary language. This period extended from 1300 to 1477.

(4) The fourth, which dates from 1477 is called *Modern English*, and extends to the present time. During this period foreign words in very large numbers were borrowed and have since been assimilated. The vocabularies of the French, the Spanish, the Portuguese, the Scotch, the Dutch, the Germans, the Italians, the Turks, the Hindus, the Russians, the Persians, the Chinese, the Japanese, the Arabs, and even the Sudanese have been drawn upon for terms with which to enrich the English tongue. Originally merely borrowed, many of these terms have now passed into our language as Anglicized, and it should not be a matter of surprize if this, the present so-called *Modern English* period, is eventually so divided as to mark the dates of each distinct stage of this assimilation.

#### 1. THE ANGLO-SAXON PERIOD: THE DIALECTS OF THE TRIBES

The language of the different Teutonic tribes that invaded Britain was not common to all. Each tribe spoke a dialect which differed more or less from that of its neighbor. But once the tribes settled down upon the land, speech was divided into four dialects: (1) The Northumbrian, which was spoken from the Humber to the Forth: (2) the Mercian, which was spoken from the Thames northward through the Midlands to Cheshire; (3) the Kentish, spoken in the regions now known as the counties of Kent and Surrey; and (4) the West Saxon, spoken in all counties south of the Thames and west of Kent and Surrey. East Anglian dialects were spoken in Norfolk and Suffolk, but not much is known of these. The northern group, or Anglian, consisted of the Northumbrian and Mercian dia-

lects, while the southern group comprised Kentish, as the language of the Jutes, and West Saxon, that of the Saxons.

Until comparatively recent times the study of the early English texts seems to have been neglected by the British. So low was the standard of linguistic science in England in the early decades of the second half of the last century that Marsh,<sup>1</sup> in writing on the subject, said: "British scholars have produced few satisfactory discussions of Anglo-Saxon or Old English inflectional or structural forms, and it is to Teutonic zeal and learning that we must still look for the elucidation of many points of interest connected with the form and the signification of primitive English. A large proportion of the relics of the Anglo-Saxon and of early English literature remains yet unpublished, or has been edited with so little sound learning and critical ability as to serve less to guide than to lead astray. . . . But a better era has commenced. The recent admirable translations of Layamon, of the *Ormulum*, and of the *Wychffite* translations of the Scriptures, are exceedingly valuable contributions to English philology, and in the highest degree creditable to the critical skill and industry of the eminent scholars who have prepared and published them."

The conditions to which Marsh refers were due probably to the fact that in England interest in matters of English philology is restricted to the few private individuals of independent means rather than distributed among the public at large. To cite an instance of this state of things no better example can be given than the vicissitudes from which the "New English Dictionary," still in course of production at Oxford University, has suffered. Sir James Murray's experience, and that of his assistants, was at one

<sup>1</sup> "Lectures on the English Language," introd

time almost on a par with that of his famous predecessor in lexicography, Dr. Samuel Johnson, who produced his dictionary "with little assistance of the learned." This is not strange, however, in a land where national recognition of literary talents is restricted to the appointment of a poet laureate. It is to be regretted that this land, that gave birth to so noble a tongue as our own, has not yet established as a concrete part of its national organization a department of public printing and another of literature and art.

Dr. Emerson<sup>2</sup> traces the first official use of English words to a Kentish charter of the year 679, and of West Saxon words to a charter dated 778.

The Old English tongue was highly inflectional, but it was a homogeneous language which had very little of the foreign element in it. Its derivatives and compounds it formed from its own resources.

The Anglian or northern dialect was the first to produce a literature. This was fostered probably by Ionian scholars under the Northumbrian Kings who reigned from 616 to 685. **Caedmon**, or as it is sometimes spelled **Cedmon**, said to have been a cowherd belonging to the monastery at Whitby in Northumbria, and "even more ignorant than his fellows," was the first English poet to sing in Anglo-Saxon of whom we have any knowledge. He flourished about 650 (died about 680), and sang "verses which he had never heard or learned, praising and magnifying the Creator who made heaven and earth for the children of men."<sup>3</sup>

Although the authorship of the poems commonly at-

<sup>2</sup> O. F. Emerson, "History of the English Language," page 45

<sup>3</sup> Dr. Thomas Arnold in "Encyclopedia Britannica," ninth ed., s v.

tributed to Caedmon has been disputed, modern scholars generally concede that he was responsible for that part of the "Paraphrase," a collection of separate Bible stories which concerns the book of Genesis, and forms one of the Scriptural narratives to be found in a tenth century manuscript in the Bodleian Library at Oxford, England. The narratives form two series, the first comprising "Genesis," "Exodus," and "Daniel", and the second, collectively called, "Christ and Satan," consists of the "Fallen Angels," the "Harrowing of Hell," and the "Temptation." The second series is believed to be of too late a date to be by Caedmon. In Milton's "Paradise Lost" there are some passages that closely resemble those of Caedmon's "Genesis" both in thought and language. Editions of these poems were published at Amsterdam in 1655; in London, under the auspices of the Society of Antiquaries, by Benjamin Thorpe—the only complete one issued and now out of print—and at Elberfeld in 1847 and 1848.

The following lines cited from that part of the "Paraphrase" which treats of the "Song of Azariah," and accompanied by an extract from Thorpe's translation, afford opportunity for the comparison of Anglo-Saxon with Modern English.

*Caedmon*

þa of roderum wæs.  
Engel ælbeorht.  
Ufan onsended.  
Wlite seyne wer.  
On his wuldor-haman.  
Se him cwom to frofre.  
& to feorh-nere.  
Mid lufan & mid lisse.  
Se þone lig toseaf.

*Thorpe's Translation*

Then from the firmament was  
An all-bright angel  
Sent from above,  
A man of beauteous form,  
In his garb of glory:  
Who to them came for comfort,  
And for their lives' salvation,  
With love and with grace;  
Who the flame scattered

<i>Caedmon</i>	<i>Thorpe's Translation</i>
Halg and heofon-beorht.	(Holy and heaven-bright)
Hatan fyres.	Of the hot fire,
Tosweop hine & toswende.	Swept it and dashed away,
purh þa swipan mih̃t.	Through his great might,
Ligges leoma.	The beams of flame;
þat hyra lice ne wæs.	So that their bodies were not
Owih̃t geegled.	Injured aught.

The fragment of Caedmon reproduced below was first printed by Wanley from an ancient manuscript. It is accompanied by one printed by Hickes from Beda *Hist. Eccl.*, 4, 24, and by a translation. The first of the three has been said to represent the Northumbrian dialect of Caedmon's time.

<i>Wanley</i>	<i>Hickes</i>	<i>Translation.</i>
Nu scylun hergan	Nú we sceolan	Now we should
	herigea	praise
Hefaen-ricaes uard,	Heofon-rĩces weard,	The heaven-king-
		dom's ward,
Metudes mæeti,	Metodes mihte,	The might of the
		Creator,
End his modgeþanc.	And his móðgethanc.	And his mood-
		thought.
Uerc uuldur fadur,	Weore wuldor-fæder,	The glory-father of
		works,
Sue he uundra	Sva he wundra	As he, of wonders,
gihuaes,	gewæs,	each
Eci drietin,	Ecé drihten,	Eternal Lord,
Ord stelidã.	Ord onstealde.	Originally estab-
		lished.
He ærist scopa,	Ne æ'rest scóp,	He erst shaped,
Elda barnum,	Eorðan bearnum,	For earth's bairns,
Heben til hrofe;	Heofon tó rófe;	Heaven to roof;
Haleg scepen:	Hálig scyppend	Holy shaper;
þa mittungeard,	Dá middangeard,	Then mid-earth.

<i>Wanley</i>	<i>Hickes</i>	<i>Translation</i>
Moncynnæs uard,	Moncynnes weard,	Mankind's home,
Eca driectin,	Ecé drnhten,	Eternal Lord,
Æfter tīaðæ,	Æfter teóde,	After formed,
Firum foldu,	Firum foldan,	For the homes of men,
Frea allmectig.	Freá almihtig.	Lord Almighty.

To the student of the English language the most precious relic of Anglo-Saxon speech is the epic of "Beowulf" which dates from the sixth or seventh century. This famous poem, which is considered "the most important surviving monument of Anglo-Saxon poetry," has been declared to be of West Saxon origin. It relates the exploits of Beowulf, son of Ecgtheow, the nephew of Hygelac, King of the Geatas,<sup>4</sup> or ancient people of Gotland, and affords a stirring picture of life among the Norsemen.

"Many episodes that have nothing to do with Beowulf himself have been inserted. They include many particulars of what purports to be the history of the royal houses, not only of the Gautar and the Danes, but also of the Swedes, the continental Angles, the Ostrogoths, the Frisians, and the Heathobeards, besides references to matters of unlocalized heroic story such as the exploits of Sigismund. The Saxons are not named, and the Franks appear only as a dreaded hostile power. Of Britain there is no mention; and though there are some distinctly Christian passages, they are so incongruous in tone with the rest of the poem that they must be regarded as interpolations. In general, the extraneous episodes have no great appropriateness to their context, and have the appearance of being abridged versions of stories that had been related at length in poetry. Their confusing effect, for modern readers, is increased

<sup>4</sup> "Encyclopedia Britannica" (1910), Vol. III, p. 758

by a curiously irrelevant prologue. It begins by celebrating the ancient glories of the Danes, tells in allusive style the story of Scyld, the founder of the 'Scylding' dynasty of Denmark, and praises the virtues of his son Beowulf. If this Danish Beowulf had been the hero of the poem, the opening would have been appropriate; but it seems strangely out of place as an introduction to the story of his namesake." The poem consists of more than 6,000 lines, of which the four given below may serve as a specimen of the language of the time.

*Beowulf*

þâ com of môre  
 Unter mist-bleodhun  
 Grendel gongan;  
 Goddes yrrre bär.

*Translation*

Then came from the moor,  
 Under mist-hills,  
 Grendel to go;  
 God's ire he bare.

Caedmon was followed by **Cynewulf**, whom Kemble identified with an abbot of Peterborough, who flourished in the eleventh century, but Dr. Arnold suggests he was probably a West Saxon writer of the first half of the eighth century. Cynewulf was a poet of no mean order and in his "Crist," which contains nearly 1,700 lines, revels in the task of expressing in his mother tongue the new religious ideas which had come to his race.<sup>5</sup> He wrote, among other poems, "Elene," a legend of the finding of the Cross at Jerusalem, and "Juliana," a tale of the martyrdom of a saint bearing that name.

Cynewulf has been identified as a Northumbrian churchman, and as "Cynulf," a priest of Dunwich, whose name figures on a decree of the Council of Clofesho in 803.<sup>6</sup> Pro-

<sup>5</sup> J. M. Kemble, "The Saxons in England"

<sup>6</sup> A. S. Cook, Introduction to "The Christ of Cynewulf" (1900).



fessor M. Trautmann identifies him as the bishop of Lindisfarne, who died in 783.<sup>7</sup>

**Beda**, sometimes called Bede, who on account of his learning and piety was surnamed "the Venerable," was the most distinguished scholar of his time and the greatest writer of the early literature of Britain. He was born in 672 and died in 735. Bede was a prolific author, and in the course of his career wrote homilies, hymns, lives of saints, and works on chronology and grammar. When fifty-nine years old he produced his most valuable work, "*Historia Ecclesiastica Gentis Anglorum*," an ecclesiastical history of England, in five books, which furnished almost all of the information we have of the early history of England down to 731. Near the close of his life he was engaged on a translation of the Gospel of St. John into Anglo-Saxon, which he lived to complete, and died with the praise of God on his lips as the last sentence was penned.

With the rise of the West Saxon kingdom in the early years of the ninth century the dialect of the West Saxons came to the front, and it established its supremacy over all other Old English dialects about the middle of that century. Its ascendancy was complete and it became the standard language of England during the reign of King Alfred, but to remain so only until the Danish invasion. To King **Alfred**, himself a scholar, we owe, among other works, translations of "The Universal History" of Orosius, "The Pastoral Care of St. Gregory," and "The Consolation of Philosophy" by Boëthius.

Alfred the Great was born in 849, and died October 28, 901. He succeeded to the crown of England on the death of Ethelwulf, his father, in 872. His literary activity was

<sup>7</sup> M. Trautmann "Kynewulf der Bischof und Dichter" (1898).

restricted to the few years that followed his defeat of the Danes in 878. In character, his works embraced poetry, history, geography, moral philosophy, and legislation, and they form a valuable part of our Anglo-Saxon literature. His translation, or rather paraphrase of Boethius' "Consolation" he began about 884. The following lines are among the best specimens of his work. They are from meter VI. of the forty-seven meters into which Alfred divided the work, and they are given side by side with a literal translation in Modern English.

*On Change*

þa se Wisdom eft  
 Word-hord onleac,  
 San soþ-ewidas,  
 And þus selfa ewoep:  
     þonne sio sunne  
 Sweetolost scineþ  
 Hadrost of hefene,  
 Hioeþe biop aþistrod  
 Ealle ofer eorþan  
 Oþre steorran;  
 Forþoem hiora birhtu  
 Ne biþ auht  
 So gesettanne  
 With þoere sunnan leoht.  
 þonne smolte bloewþ  
 Souþan and westan.  
 Wind under wolenum,  
 þonne weaxaþ hraþe.  
 Feldes blostman,  
 Foegan þoet hi moton.  
 Ac se stearea storm  
 þonne he strong cymþ  
 Norþan and eastan,  
 He genimeþ hraþe  
 þoere rosen white

*Translation*

Then Wisdom afterward  
 Word-hoard unlocked,  
 Sang various maxims,  
 And thus himself expressed:  
     When the Sun  
 Clearest shineth  
 Serenest in the heaven,  
 Quickly are obscured  
 All over the earth  
 Other stars;  
 Because their brightness  
 Is not aught  
 When set beside  
 With that Sun's light.  
 When mildly bloweth  
 Southern and western  
 Wind under clouds,  
 Then wax rathly  
 The field's blossoms,  
 Joyful that they may.  
 But the stark storm,  
 When he strong cometh  
 Northern and eastern,  
 He taketh away rathly  
 The roses' beauty.

*On Change*

And eac þa ruman soe,  
 Norþerne yst  
 Nede gebooded  
 þoet hio strange geondstyred,  
 On staþu beateþ.

Ea la! þoet on eorþan  
 Auhþ foeshices  
 Weorces on worulde  
 Ne wunaþ oefre!

*Translation*

And eke the roomy sea,  
 By northern storm  
 Of necessity bidden  
 That it be strongly stirred up,  
 On the shore beateth.

Alas! that upon earth  
 Aught fast-fixed  
 Work in the world  
 Ne'er abideth forever!

The **Anglo-Saxon Chronicle** is the most important of all our historical documents, for it treats of the earliest part of English history. Starting with the Christian era, it extends, in the latest copy, to 1154. It consists of six manuscripts, and a part of a seventh, which are distributed (1) in Corpus Christi College, Cambridge; (2-6) in the Cottonian Collection of the British Museum; (7) in the Bodleian Library, at Oxford. They have been identified with the several great religious establishments in Southern England. The first, with Winchester; the second, with St. Augustine's, Canterbury; the third, with Abingdon; the fourth, with Worcester; the fifth, with Peterborough; the sixth, which is in Latin and Saxon, with Canterbury. The seventh, of which only a fragment remains, is a late copy of the first, and was printed in full by Wheloc of Cambridge, in 1643, before it was destroyed by the Cottonian fire in 1723. A recent edition of the "Chronicle," was edited by the Rev. C. Plummer, and issued by the Clarendon Press, Oxford, in 1899, under the title "Two of the Saxon Chronicles parallel."

The "Anglo-Saxon Chronicle" took centuries to produce. Plegmund, Archbishop of Canterbury, is credited with its compilation up to the year 891. In compiling it he drew

freely from Bede's History, already referred to. The following is an extract from "The Chronicle" (A.D., 449), with translation.

*Chronicle*

Ða comon þa men of þrim  
megðum Germaniæ, of Ald-  
Seaxum, of Anglum, of Jotum.

Of Jotum comon Cantware  
and Wihtware, þæt is seo  
mærað. þe nú eardað on Wiht,  
and þæt cyn on West-Sexum ðe  
man gyt hæť Iútnacyn. Of  
Eald-Seaxum comon Eást-  
Seaxan, and Suð-Seaxan, and  
West-Seaxan. Of Angle comon  
(se á siððan stôð westig betwix  
Iútum and Seaxum) Eást-En-  
gle, Middel-Angle, Mearce, and  
ealle Norðymbra.

*Translation*

Then came there men of  
three powers of Germany,  
from Old Saxons, from Angles,  
from Jutes.

From the Jutes came [the  
people] of Kent and of Wight,  
that is, the race that now  
dwells in Wight and that kin  
[tribe] of the West Saxons,  
the ones [those] yet called the  
Jute race. Of the Old Saxons  
came the East Saxons, and  
South Saxons, and West  
Saxons. Of the Angles, who  
have occupied the waste<sup>8</sup> be-  
twixt the Jutes and the Sax-  
ons, came the East Angles,  
Mercians, and all the North-  
umbrians.

**Alfric** the Grammarian, about whose identity authorities differ, was one of the Anglo-Saxon writers of the later days. He was the author of "Eighty Homilies" written in Anglo-Saxon for the use of the common people. Besides these he wrote a Latin grammar, whence his agnomen.

With the passing of the glory of the West Saxon kingdom the supremacy of the West Saxon dialect came to an end. This was brought about by Danish incursions which checked progress, arrested culture, and blasted all the hopes of an advancing civilization.

<sup>8</sup> Untilled land.

The Danes, or the Scandinavian pirates, as they might perhaps better be called, came as a blight upon the land and for nearly two and a half centuries—from the sack of Landisfarne to the accession of Canute—they ravaged the land, terrorized the people, burned their homes, their churches, monasteries, and schools. Under such conditions neither language nor literature flourished. Through the fall of Anglo-Saxon supremacy, achieved by the Norman conquest of England in 1066, the English language, though still spoken to some extent, was gradually superseded by Latin and Norman French, and by the year 1150 the Old English period drew to a close.

## 2. THE EARLY MIDDLE ENGLISH PERIOD: THE MINSTRELS AND THE MONKS

This period extended from 1150 to 1350, when the Chaucerian Period began. During the first century of the Early Middle English Period the full inflections of the Anglo-Saxon Period were broken up, and during the second a large number of Latin words that had been Gallicized, and assimilated by both Norman and Parisian, were introduced into English as French either through the Norman dialect or through the Parisian speech.

Latin was the language of the scholars, and William the Conqueror fostered this by replacing the few remaining Saxon prelates whose scholarship was behind the times by abler men, such as Lanfranc and Anselm. In addition to this he built many abbeys and convents where men of learning could study and commit their thoughts to parchment in quietude and peace. He established schools and raised the great seminaries of Oxford and Cambridge to the rank of universities.

The eventual result of the Norman Conquest was largely a reconstruction of the English vocabulary for, after having adopted Gallicized Latin as English speech, the people were not slow to convert such other words as they needed to their use. By this means the English vocabulary was much enlarged, and after the Renaissance—a period dating from the accession of Charles VIII. (1483) to that of Francis I. (1515)—a very marked increase in the number of words obtained from the same source is to be noted.

Then, when French words of Latin coinage were used in speech or writing they gradually passed as English currency and suffered all pains and penalties for their intrusion; that is, "they were subjected to all the duties and liabilities of English words in the same position."<sup>9</sup>

During this period confusion of grammatical forms was the rule rather than the exception. Side by side might be seen the full inflections of the Anglo-Saxons and the broken inflections of the Transition Period by which name this, the Middle Period, is sometimes known. On account of these broken inflections this period is sometimes called also the Semi-Saxon. This breaking down or leveling of inflections was completed by 1250.

In his "History of the English Language," Dr. Emerson points out that, although the introduction of Norman French is generally credited to the Norman conquest and its results, French influence in England dates from the accession of Edward the Confessor (1041),<sup>10</sup> and, says he, "It is not improbable that some words appearing in the written documents of a later time now first entered the spoken language."

<sup>9</sup> "Encyclopedia Britannica," VIII, 393.

<sup>10</sup> Pp 51, 52

The same authority attributes the introduction of Angevin, the dialect spoken in Anjou, into English to the accession of Henry of Anjou, as sovereign of England. (1154)

Although Norman influence waned with the loss of the dukedom of Normandy, still the influence of Parisian French upon the English language continued during the thirteenth and fourteenth centuries, and it has exerted itself more or less sporadically ever since. But the waning of the influence referred to can not be better shown than by citing an official proclamation of Henry III. to the people of Huntingdonshire in 1258<sup>11</sup>—just one century later than the accession of Henry of Anjou, perhaps better known as Henry Plantagenet, the first English king of the Plantagenet line. This proclamation passes as one of the earliest specimens of official English, for that bulwark of the British constitution, the Great Charter, sealed, but not signed as is commonly stated, by John at “Runingmede inter Windlesorum (Windsor) et Staines,” June 15, 1215, was drafted in Latin.

#### *Proclamation*

“Henry, þurg Godes ful-  
tome, King on Engleneloande,  
lhoaurd on Yrloand, Duke on  
Normand, on Acquitain, Eorl  
on Anjou, send I greting, to  
alle hise holde, ilærde & ile-  
werde on Huntingdonschiere.

“þæt witen ge well alle,  
þæt we willen & unnen  
(grant) þæt ure rædesmen alle  
other, þe moare del of heom,

#### *Modern English*

Henry, through God's sup-  
port, King of England, Lord of  
Ireland, Duke of Normandy, of  
Acquitain, Earl of Anjou,  
sends greeting, to all his sub-  
jects, learned and unlearned  
(i.e., clergy and laity) of  
Huntingdonshire.

This know ye well all, that  
we will and grant, what our  
counselors all or the more part

<sup>11</sup> “Henry's History,” Vol VIII, app iv

*Proclamation*

þæ beoþ ichosen þurg us and þurg þæt loandes-folk on ure Kuneriche, habbiþ idon, and schullen don, in þe worþnes of God, and ure treowþe, for þe freme of þe loande, þurg þe besigte of þan toforen iseide rædesmen, beo stedfæst and ilestinde in alle þinge abutan ænde, and we heaten alle ure treowe, in the treowþe þæt heo us ogen, þet heo stedefæstliche healden & weren to healden & to swerien þe isetnesses þæt beon makede and beo to makien, þurg þan to foren iseide rædesmen, oþer þurg þe moare del of heom alswo, also hit is bi foren iseide

And þet æhe oþer helpe þæt for to done biþam ilche oþer, aganes alle men in alle þet heo ogt for to done, and to foangen. And noan ne nime of loande, ne of egetewhere, þurg þis besigte muge beon ilet oþer iwersed on onie wise. And gif oni oþer onie cumen her ongenes, we willen & hoaten, þæt alle ure treowe heom healden deadliche ifoan.

And for þæt we willen þæt þis beo stædfast and lestinde, we senden gew þis writ open, iseined wiþ ure seel, to halden amanges gew ine hord. Witnes usselven æt Lundæn, þæne

*Modern English*

of them, that be chosen through us and through the land's-folk of our kingdom, have done, and shall do, to the honor of God, and in allegiance to us, for the good of the land, through the determination of those before-said counselors, be stedfast and lasting in all things without end, and we enjoin all our lieges, by the allegiance that they us owe, that they stedfastly hold and swear to hold and to maintain the ordinances that be made, and be to be made through the before-said counselors, or through the more part of them also, as it is before-said.

And that each help the other for to do by them each other, against all men, in all that they ought for to do, and to promote. And none is to take land, nor property whereby this business may be impeded or damaged in any way. And if any man or any woman cometh them against, we will and enjoin that all our lieges them hold deadly foes.

And for that we will that this be stedfast and lasting, we send you this writ open, sealed with our seal, to keep amongst you in store. Witness ourself



*Proclamation*

egetenþe day on the monþe  
of Octobr, in þe two and  
fowertigþe gear of ure cun-  
ninge."

*Modern English*

at London, the eighteenth day  
of the month of October, in the  
two and fortieth year of our  
crowning.

With the accession of Edward III (1327), the English tongue, as then spoken, virtually deposed the French as the official language. One of the statutes of his reign decrees that:

" . . . All pleas which shall be pleaded in his courts whatsoever, before any of his justices whatsoever, or in his other places or before any of his ministers whatsoever, or in the courts and places of any other lords whatsoever within the realm, shall be pleaded, showed, defended, answered, debated and judged *in the English tongue*."<sup>12</sup>

The chief writers of this period were: (1) **William of Malmesbury**, who wrote in Latin a "History of English Kings," which dates from the landing of the Saxons to the year 1120. (2) **Geoffrey of Monmouth**, a Welsh monk to whom we owe the preservation of the legends of the Celtic race which he recorded in his "History of the Britons." The story of King Arthur and the Knights of the Round Table is to be found in this work. Geoffrey died in 1154.

Geoffrey's "History," which appeared in 1147, was dedicated to Robert of Gloucester. It professed to be a translation of an ancient history of Britain, written in the Cymric, offered to Geoffrey by Walter Calenius. Owing to its imaginative genius, the work proved very popular, and was abridged by Alfred of Beverley in 1150 and translated into Anglo-Norman verse by Geoffrey Gaimar in 1154, and also by Wace in 1180. In 1718 Aaron Thompson translated it into English, and a revision of this trans-

<sup>12</sup> Statutes of the Realm, I p 376.

lation was made by John Giles in 1842. This forms one of the "Six Old English Chronicles" in Bohn's Antiquarian Library. The following is a modernized extract from the "History of the Britons":

*Albion Divided Between Brutus and Corineus*

"The island was then called Albion, and was inhabited by none but a few giants. Notwithstanding this, the pleasant situation of the places, the plenty of rivers abounding with fish, and the engaging prospect of its woods, made Brutus and his company very desirous to fix their habitation in it. They therefore passed through all the provinces, forced the giants to fly into the caves of the mountains, and divided the country among them according to the directions of their commander. After this they began to till the ground and build houses, so that in a little time the country looked like a place that had been long inhabited. At last Brutus called the island after his own name Britain, and his companions, Britons; for by these means he desired to perpetuate the memory of his name. From whence afterwards the language of the nation, which at first bore the name of Trojan, or rough Greek, was called British. But Corineus, in imitation of his leader, called that part of the island which fell to his share, Corinea, and his people Corineans, after his name; and though he had his choice of the provinces before all the rest, yet he preferred this country, which is now called in Latin Cornubia, either from its being in the shape of a horn (in Latin Cornu), or from the corruption of the said name. For it was a diversion to him to encounter the said giants, which were in greater numbers there than in all the other provinces that fell to the share of his companions. Among the rest was one detestable monster, Goëmagot, in stature twelve cubits, and of such prodigious strength that at one shake he pulled up an oak as if it had been a hazel wand. On a certain day, when Brutus was holding a solemn festival to the gods, in the port where they had first landed, this giant with twenty more of his companions came in upon the Britons, among whom he made a dreadful slaughter. But the Britons at last,

assembling together in a body, put them to the rout, and killed them every one but Goémagot. Brutus had given orders to have him preserved alive, out of a desire to see a combat between him and Corneus, who took a great pleasure in such encounters. Corneus, overjoyed at this, prepared himself, and throwing aside his arms, challenged him to wrestle with him. At the beginning of the encounter, Corneus and the giant, standing front to front, held each other strongly in their arms, and panted aloud for breath; but Goemagot presently grasping Corneus with all his might, broke three of his ribs, two on his right side and one on his left. At which Corneus, highly enraged, roused up his whole strength, and snatching him upon his shoulders, ran with him, as fast as the weight would allow him, to the next shore, and there getting upon the top of a high rock, hurled down the savage monster into the sea; where falling on the sides of craggy rocks, he was torn to pieces, and colored the waves with his blood. The place where he fell, taking its name from the giant's fall, is called Lam Goemagot, that is, Goemagot's Leap, to this day."

The transition of the language from Anglo-Saxon to the English of Chaucer and Wycliffe is seen in **Robert of Gloucester's** "Rhyming Chronicle," which was written after 1278, and consists of 10,000 lines. An edition of the "Chronicle" was issued by Hearne in two volumes in 1724, and reprinted in 1810. Of this work three manuscripts are extant: the Bodleian, the Cottonian, and the Harleian. Very little is known of the author, who lived about the time of the battle of Evesham (1265). His work is a history of English affairs from the arrival in Britain of the fabulous Brutus to the close of the reign of Henry III. Its matter, in metrical verse, is drawn chiefly from Geoffrey of Monmouth and William of Malmesbury, but sheds some light on conditions in England when the language spoken and taught was principally

Norman French. This is what Robert of Gloucester tells us about it:

Wyllam, þys noble duc, þo he adde ydo al þys,

*William, this noble duke, when he had done all this,*

þen wey he nome to Londone he & al hys

*Then took his way to London, he and all his [men],*

As kyng & prince of lond, wyþ nobleye ynou

*As king and prince of the land, with nobles enough.*

Agen hym wyþ vayre processyon þat fole of town drou,

*Aganst [toward] him came the folk of the toun with a fair  
[fine] procession*

And vnderuouge hym vayre ynou, as kyng of þys lond.

*And received him with fair [great] honor, as king of this land.*

þus come lo' Engeland into Normannes honde,

*Thus came, formerly, England into the Norman's hands,*

And þe Normans ne couþe speke þo bote her owe speche,

*And the Normans could not speak any but their own speech,*

And speke French as dude atom & here chyldren dude al so  
teche

*And spake French as they did at home, and their children  
did also teach.*

So þat heymen of þys lond, þat of her blod come,

*So that the high [great] men of this land, that of their blood  
came,*

Holdeþ alle þulke speche, þat hu of hem nome.

*All hold [used] this speech that they from home took*

Vor bote a man couþe French, me tolþ of hym wel lute.

*For but [unless] a man could [knew] French, of him very  
little was cared [thought],*

Ae lowe men holdeþ to Englyss, & to her kunde speche yute.

*And low [humble] men holdeth [held] to English, and to their  
kind [native] speech yet.*

Ich wene þer ne be man in world contreyes none.

*I ween there be no man, none in the world countries,*

þat ne holdeþ to her kunde speche, bote Engeland one,

*That not holdeth to their kind [native] speech, but England  
alone.*

Ac wol me wot vorto conne bate wel yt ys

*And well I wot [know] for to understand both well it is,  
Vor þe more þat a man con, þe more worþ he ys.<sup>13</sup>*

*For the more a man knows, the more worthy he is.*

Of the Norman French writers **Wace** is the best known. He was the author of "Brut d'Angleterre" and "Roman de Rou." The first of these is a translation into romance verse of Geoffrey of Monmouth's "History of Britons," and consists of 1,800 lines. The second relates the history of the Dukes of Normandy from Rollo to Henry II. The account of the battle of Hastings is the chief feature of this poem.

Layamon, or Laweman as he is sometimes called, a priest of Ernley (modern Arley), Worcestershire, who flourished between 1155 and 1200, translated Wace's "Brut d'Angleterre" into semi-Saxon. Layamon's work is, however, more than double the length of that by Wace. The following is a description of how the work was done:

#### *Layamon*

He nom þa Englisca boc  
þa makede Seint Beda;  
An oþer he nom on Latin,  
þa makede Seinte Albin,  
And þe feire Austin,  
þe fulluht broute hider in.  
Boc he nom þe þridde,  
Leide þer amidde,  
þa makede a Frenchis clerc,  
Wace was ihoten,  
þe wel conþe writen,  
And he hoe yef þare aepelen  
Aelienor, þe wes Henries  
quene,  
þes heyes kinges.

#### *Translation*

He took the English book  
That Saint Bede made;  
Another he took in Latin,  
That Saint Albin made,  
And the fair Austin,  
That baptism brought hither in.  
The third book he took,  
[And] laid there in midst,  
That made a French clerk,  
Wace was [he] called,  
That well could write,  
And he it gave to the noble  
Eleanor, that was Henry's  
queen,  
The high king's.

<sup>13</sup> "Robert of Gloucester," p. 364

*Layamon*

Layamon leide þeos boc,

And þa leaf wende.

He heom leoflice bi-heold;

Liþe him beo Drihten.

~~Reþeren~~ he nom mid fingren,

~~And fede~~ on boc-felle,

~~And þa soþe~~ word

Sette to-gaþere,

And þa þre boc

þrumde to ane.

*Translation*

Layamon laid [before him]  
these books,

And the leaves turned

He them lovingly beheld;

Merciful to him be [the] Lord.

Feather [pen] he took with  
fingers,

And wrote on book-skin,

And the true words

Set together,

And the three books

Compressed into one.

A work commonly assigned to the time of Layamon is "The Ormulum," from its writer's name which is variously given as **Ormin** or Orm. This is a metrical work of some length, consisting of a series of homilies based upon the New Testament. The following lines, selected from the Dedication to the author's brother Walter, are interlined with Modern English as an aid to comparison.

Nu, brotherr Wallterr, brotherr min

*Now, brother Walter, brother mine*

Aftterr the flaeshes kinde;

*After the flesh's kind*

Annd brotherr min i Crisstenndom

*And brother mine in Christendom*

Thurrrh fulluhht and thurrrh trowwthe;

*Through baptism and through truth*

Annd brotherr min i Godess hus,

*And brother mine in God's house*

Yet o the thride wise,

*Yet of the third wise*

Thurrrh thatt witt hafenn takenn ba

*Though that we two have taken both*

An reghellboe to folghenn,

*One rule-book to follow*

Unnderr kanunnkess had and lif,  
*Under canonic's rank and life*  
 Swa summ Sannt Awwstin sette;  
*So as St. Austin set*  
 Ice hafe don swa summ thu badd  
*I have done so as thou bade*  
 Annd forthedd te thin wille,  
*And performed thee thine will*  
 Ice hafe wennd inntill Ennglissh  
*I have wended<sup>14</sup> into English*  
 Goddspelless hallghe lare,  
*Gospel's holy lore*  
 Affterr thatt little witt tatt me  
*After that little wit that me*  
 Min Drihhtin hafethth lenedd.  
*My Lord hath lent*  
 Thu thohhtesst tatt itt mihhte well  
*Thou thoughtest that it might uell*  
 Till mickell frame turnenn  
*To mickle<sup>15</sup> profit turn*  
 Yiff Ennglissh folkk, forr lufe off Crist,  
*If English folk for love of Christ*  
 Itt wollde yerne lernenn,  
*It would earnestly learn*  
 Annd follghenn itt, and fillenn itt  
*And follow it, and fulfil it*  
 Withth thohht, withth word, withth dede.  
*With thought, with word, with deed*  
 Annd forrthi gerndesst tu thatt ice  
*And because thou desiredest that I*  
 Thiss werre the sholld wurrkenn;  
*This work thee should work*  
 Annd ice itt hafe forthedd te,  
*And I it have performed thee*  
 Ace all thurrrh Cristess hellpe;  
*But all through Christ's help*

<sup>14</sup> Turned<sup>15</sup> Much

Annd unne birrth bathe thannkenn Crist  
And us two it becomes both [to] thank Christ  
Thatt itt iss brohht till ende.  
*That it is brought to end*

### 3. THE LATE MIDDLE ENGLISH OR CHAUCERIAN PERIOD

During the early years of the Chaucerian Period the language of the English people was fostered by the minstrels and the monks. In feudal times minstrels were attached to noble houses, and as appreciated guests sang their ballads of love and war in the dining-hall after the meal had been served and the mead began to flow. These men bore as a badge of office a *wrest* or tuning-key. There were also minstrels of another class who roamed over the land, spreading the language from hall to hall or from inn to inn—singing, juggling, and miming for their bed and board. Often they traveled in groups of two or three, then the minstrel provided the music, the poet sang, and the juggler (French *jongleur*) mimed to the great delight of the people. Except at the monastery gates the minstrels always found welcome. They were unpopular with the monks because their songs often showed scant respect for the men of the cloister, whom they decried and ridiculed until the churchmen, roused by the vicious doggerel which the minstrels sang or droned in the public market-places, determined to check their pernicious influence by introducing mystery-plays—plays founded upon incidents in the Bible. These were the earliest English plays.

In those days the monks were the scholars and monasteries were centers of learning. The cowed transcriber was a silent, assiduous, painstaking worker, who spent hours alone in the scriptorium in translating or transcribing the



Holy Scriptures, or in illuminating with brilliant colors some Missal or Psalter which has since come down to us as a triumph of bygone ages.

In the meantime the blending of the French and the English tongues had progressed slowly yet steadily from the thirteenth century, when translators began to introduce in their works French words that were currently intelligible. It was not long thereafter that the best of French books issued were translated into English despite the opposition to this course from such men as Robert Grosseteste, Bishop of Lincoln, who strove, but in vain, to have French retained as the literary language and English relegated to the inferior position of a dialect for use in intercourse with the common people—a language to be shunned by the polite society of his day. To speak French was then the “craze” of the day, but according to John de Trevisa, after the year of the “grete deth” (1348), there came a sudden change which was due probably to the French War, which began with the battle of Cadsant (an islet between Flushing and Sluys), in 1337, and terminated with the Peace of Bretigny in 1360.

Englishmen, under the command of the Black Prince, then crossed the Pyrenees, through the Pass of Roncesvalles, and fought the Spaniards at Navarretta in 1367. From this event dates the beginning of the entrance of the direct Spanish element into English. It is possible, of course, that even before this date some Spanish words found their way into English through the French. It is possible, also, that the Crusades in which English soldiers took part may have had some influence on the language. For it is inconceivable that any large body of men could travel to and from the Holy Land, remain there a twelvemonth or more,

come into contact with foreigners, and not bring back with them some terms for which they had no equivalent in their native tongue. Certain it is that in the language to-day we have a number of words derived from the Arabic, and others which have been borrowed from the Turkish.

To King Henry IV. of England, who spent years of exile in Prussia, but returned to England, deposed his cousin Richard II., and ascended the throne in 1399, as well as to his retainers, we may, perhaps, attribute the introduction of certain Prussian words into English.

The great writers of the Chaucerian Period were Jehan de Mandeville, reputed in English literature; "Sir John de Mandeville," described as the earliest writer of English prose; John de Wycliffe, translator of the Bible; Geoffrey Chaucer, the father of English poetry; John Gower, his friend, and the ill-fated King James I. of Scotland.

**Sir John de Mandeville**, of whose identity some authorities express doubt, is stated to have been born about 1300, and to have died in 1372. In 1356, or thereabouts, he is said to have returned from a journey to distant and strange lands on which he had set out in 1334, and written a "Narrative of his Travels"<sup>16</sup> in Latin. This work was subsequently translated into French, and therefrom into English. In the writer's own words the reader is told in the introduction to this book that:

I have put this book out of Latin into French, and translated it agen out of French into English, that every man of my nation may understand it But lords and knights, and other noble and worthy men, that con Latin but little, and han ben beyond the sea, knowen and understonden gif I err in devising, for for-

<sup>16</sup> "It is in fact beyond reasonable doubt that the travels were in large part compiled by a Liège physician, known as *Johains à le Barbe* or *Jehan à la Barbe*, otherwise *Jehan de Bourgogne*."—"Encyc. Brit.," XVII, p. 561.

getting or else; that they mowe redress it and amend it. For things passed out, of long time, from a man's mind, or from his sight, turnen soon into forgetting; because that mind of man ne may not ben comprehended ne witholden for the freely of mankind.

The following is a specimen of Early English prose from Mandeville's "Of the Pilgryimages in Jerusalem and the Holy Places thereabout," chapter vii., written about 1356.

After for to speke of Jerusalem the holy cytee, zee schull undirstonde that it stont full faire betwene hilles, and there be no ryveres ne welles, but watar cometh by condyte from Ebron. And zee schulle understonde that Jerusalem of olde tyme, unto the tyme of Melchisedech, was cleped Jebus: and after it was clept Salem, unto the tyme of Kyng David, that put these two names to gyder, and cleped it Jebusalem. And after that Kyng Salomon cleped it Jerosolomye. And after that men cleped it Jerusalem, and so it is cleped zit. And aboute Jerusalem is the kyngdom of Surrye.<sup>17</sup> And there besyde, is the lond of Palestyne. And besyde it is Ascalon. And besyde that is the lond of Maritanie. But Jerusalem is in the lond of Judee: and it is clept Jude, for that Judas Machabeus was kyng of that contree. And it marcheth estward to the kyngdom of Arabye; on the south syde to the lond of Egipt; and on the west syde to the grete see. On the north syde toward the kyngdom of Surrye, and to the see of Cypre.

In Jerusalem was wont to be a Patriark and Erchebysshopes, and Bisshoppes abouten in the contree. Abowte Jerusalem be theise cytees; Ebron at seven myle, Jerico at six myle, Bersabee at eyght myle, Ascalon at xvii myle, Jaff at xvi myle, Ramatha at iij myle, and Bethleem at ij myle. And a ij myle from Bethleem toward the southe is the chirche of Seynt Karitot that was abbot there, for whom thei maiden meche doel<sup>18</sup> amongs the monks whan he scholde dye, and zit be in-moornynge in the wise that thei maden her lamentacon for him the first tyme, and it is full gret pytee to beholde.

<sup>17</sup> Syria

<sup>18</sup> Dolor, grief

**John Wycliffe** or **Wyclif**<sup>19</sup> was born about 1324, in Yorkshire, England. He entered Queen's College, Oxford, in 1340, and in 1372 took the degree of doctor of divinity. Wycliffe's greatest service to literature lies in the fact that he undertook the translation into English of the whole Bible. This he produced between the years 1380 and 1384. In the preface Wycliffe used a phrase that later writers and speakers have made as familiar to us as household words. "The Bible is for the government of the people, by the people, and of the people." (Walsh: "Encyc. of Quotations," p. 323.) An edition of this work in five volumes was printed by the University Press at Oxford in 1850.

The following section of Wycliffe's translation of the Song of Moses from the Book of Exodus, chapter xv, verses 1-19, will serve to show the character of English about the year 1380.

Thanne Moises song, and the sones of Israel, this song to the Lord; and thei seiden, Synge we to the Lord for he is magnafied gloriously; he castide down the hors and the stiere into the see. My strengthe and my preisyng is the Lord, and he is maad to me into heelthe; this is my God: y schal glorifie hym the God of my fadir: and y schal enhaunce hym: the Lord is as a man fozten: his name is almighty. He castide down into the see the charis of Farao and his oost, his chosun princes weren drenchid in the reed see, the deepe watris hiliden them; thei zeden down into the depthe as a stoon. Lord thy ryzt hond is magnyfyed in strengthe: Lord thi ryzt hond smoot the enemye: and in the mychilnesse of thi glorie thou hast put down all thyn adversaries, thou sentist thine ire that devouride hem as stobil: and watris weren gaderid in the spirit of thi woodnesse; flowinge watir stood: depe watris weren gaderid in the middis of the

<sup>19</sup> The name *Wycliffe* owes its origin to the village Wychffe-on-Tees. He is sometimes referred to as "John de Wycliffe" or "Wyclif." In 1365 Simon Islip, Archbishop of Canterbury, appointed one John de Wyclif to the wardenship of Canterbury—"Encyc. Brit.," XXVIII, p. 866.

see: the enemy seide, Y schal pursue and y schal take, y schal  
 leparte spuylis my soule schal be fillid: I schal drawe out my  
 werde: myn hond schal sle hem. Thi spirit blew; and the see  
 ulde hem, thei weren drenchid as leed, in grete watris. Lord,  
 who is lyk thee in stronge men: who is lyk thee: thou art greet  
 loere in hoolynesse; ferdful and p'sable, and doying miracles:  
 hou heldist forth thine hond, and the erthe devouride hem:  
 Thou were ledere, in thi merci, to thi puple, which thou azen  
 ouztest, and thou hast bore hym, in thi strengthe, to thin holi  
 dwellyng place: puplis stieden and weren wroothe: sorewis  
 elden the dwellers of Flisiym; thane the pryncis of Edom  
 weren disturbld; trembling helde the stronge men of Moab:  
 all the dwellers of Canaan weren stake. Inward drede falle  
 in hem: and outward drede in the greetnesse of thin arm. Be  
 hei maad unmoovable as a stoon, til thi puple passe, lord, til this  
 hi puple passe. Whom thou weldidist, thou schalt brynge hem  
 in and thou schalt plaunte in the hil of thin eritage: in the  
 noost stidefast dwellyng place which thou hast wrodt, Lord,  
 lord, thi seyntuarie which thin hondis made stidefast. The  
 Lord schal regne in to the world and ferth'e. Forsothe Farao  
 ridere entride with his charis and knyztis in to the see: and  
 he Lord brouzte the watris of the see on him; sotheli the sones  
 of Israel zeden bi the drie place, in the myddis of the see.

*Translation According to the Authorized or King James Version*

Then sang Moses and the children of Israel this song unto  
 the Lord, and spake, saying, I will sing unto the Lord, for he  
 hath triumphed gloriously: the horse and his rider hath he  
 hrown into the sea. The Lord is my strength and song, and he  
 is become my salvation: he is my God, and I will  
 prepare him an habitation; my father's God, and I  
 will exalt him. The Lord is a man of war: the Lord  
 is his name. Pharaoh's chariots and his host hath he cast into  
 the sea: his chosen captains also are drowned in the Red sea.  
 The depths have covered them: they sank into the bottom as a  
 stone. Thy right hand, O Lord, is become glorious in power: thy  
 right hand, O Lord, hath dashed in pieces the enemy. And in the  
 greatness of thine excellency thou hast overthrown them that

rose up against thee: thou sentest forth thy wiath, which consumed them as stubble. And with the blast of thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea. The enemy said, I will pursue, I will overtake, I will divide the spoil, my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them. Thou didst blow with thy wind, the sea covered them: they sank as lead in the mighty waters. Who is like unto thee, O Lord, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders? Thou stretchedst out thy right hand, the earth swallowed them. Thou in thy mercy hast led forth the people which thou hast redeemed thou hast guided them in thy strength unto thy holy habitation. The people shall hear, and be afraid: sorrow shall take hold on the inhabitants of Palestina. Then the dukes of Edom shall be amazed; the mighty men of Moab, trembling shall take hold upon them; all the inhabitants of Canaan shall melt away. Fear and dread shall fall upon them; by the greatness of thine arm they shall be as still as a stone; till thy people pass over, O Lord, till the people pass over, which thou hast purchased. Thou shalt bring them in, and plant them in the mountain of thine inheritance, in the place, O Lord, which thou hast made for thee to dwell in, in the Sanctuary, O Lord, which thy hands have established. The Lord shall reign for ever and ever. For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

The exact date of the birth of **Geoffrey Chaucer** is unknown. On the authority of Thomas Speght, who published an edition of Chaucer's works in 1598, his birth was set originally in the year 1328, but as in 1386 he was described as "forty years and upward," the year 1340 or thereabouts has been accepted as the more probable date. He was the son of a London vintner in favor at Court, and in 1357 was a page in the household of the Duke of Clarence,

second son of Edward III. Of his early life nothing is known. Dr. Collier<sup>20</sup> states that a reference to Chaucer in one of the poet's earliest works has caused it to be inferred that he was educated at Cambridge. Warton and others have claimed him as an Oxford man. The point has not been settled. In his writing Chaucer shows as intimate a knowledge of Cambridge as he does of Oxford. Any one who knows both places needs but to read his "Reeves Tale" and his "Miller's Tale" to see this. Perhaps the knowledge may have been obtained by sojourns in the towns or visits to the universities. However this may be, his education was well cared for, as Nicolas<sup>21</sup> describes him as possessing acquaintance "with the classics, with divinity, with astronomy, with so much as was then known of chemistry, and indeed with every other branch of the scholastic learning of the age."

In the fall of the year 1359 Chaucer accompanied the King's troops on an expedition to France. The English army consisted of 100,000 men; provisions were scarce; the weather execrable and no actual fighting occurred, nevertheless, Chaucer, who had accompanied a foraging party which left the main body of the troops at Retiers, near Rennes in Brittany, was taken prisoner and detained until ransomed. Toward the sum required for his release the King contributed sixteen pounds. Following this event Chaucer returned to England and entered the King's household as a yeoman of the King's chamber, where he had "to make beds, bear torches, set boards, and apparel all chambers."<sup>22</sup> In 1369 he again went to France, being abroad "on the King's service from June to September," 1370.

<sup>20</sup> "History of English Literature," p. 53

<sup>21</sup> "Life of Chaucer" (Aldine edition)

<sup>22</sup> J. W. Hales in "Dict. Nat. Biog.," s.v.

Having learned all that France could teach him, Chaucer turned toward Italy, whither the public service was to take him, and in 1372 made an official visit to Genoa. He undertook a second journey thitherward, and on this occasion visited also Florence and Padua, returning to England in November, 1373. As Petrarch was living at Padua, and Boccaccio in Florence, at this time, it is not unlikely that Chaucer met them both; evidences of such contact, direct or indirect, are given in his "Canterbury Tales," the masterpiece which in the sunset of his life he produced in retirement from the activities of public service at his quiet country home in Woodstock. This masterpiece was begun probably about 1387, for by 1393 most of the "Tales," as we have them, were written. He died October 25, 1400.

Of Chaucer's earlier works some are either partly, or altogether, translations from the Latin, French, or Italian. He described the course of true love in a glowing allegory—"The Romaunt of the Rose," and in another, and still more beautiful one, "The Flour and the Lefe," pointed out that "They which honour the flour, a thing fading with every blast, are such as looke after beauteie and worldly pleasure: But they that honour the life . . . are they which follow vertue and divining qualities without regard of worldly respects."

To provide the reader with a specimen of Chaucerian English, a part of the "Persones (Parson's) Tale," from the Canterbury Tales, written about 1393, is given below. The section is entitled "De Superbia" (Of Pride).

Now ben there tuo maners of pride; that oon<sup>23</sup> is heighnes withinne the hert of a man and that other is withoute. Of

<sup>23</sup> The one of them.



which sothly these forsayde thinges, and mo<sup>24</sup> than I have said, aperteynen to pride that is in the hert of a man; and that other spices<sup>25</sup> of pride ben withoute, but natheles, that oon of these spices of pride is signe of that other, right as the gay levesselle<sup>26</sup> at the tavern is signe of wyn that is in the celer. And this is in many thinges; as in speche and contienauce, and in outrageous array of clothing. For certis, if ther hadde be no synne in clothing, Crist wolde not so soone have notid and spoke of the clothing of thilke riche man in the gospel. And seint Gregorie saith, that precious clothing is coupable for derthe of it, and for his schortnes, and for his straungenes and disgisines, and for the superfluite, or for the inordinat skantnes of it; allas! many man may sen as in oure dayes, the synful costlewe array of clothing, and namely<sup>27</sup> in to moche superfluite, or elles in to disordnat skantnes.

As to the firste synne in superfluite of clothing, which that makid is so dere, to harm of the poeple, not oonly the cost of embrowdyng,<sup>28</sup> the disguising, endentyng or barryng, ounding, palyng<sup>29</sup> or bendyng<sup>30</sup> and semblable wast of cloth in vanite; and ther is also costlewe furring in here gownes, so mochil pounsyng<sup>31</sup> of chiseles to make holes, so moche daggyng<sup>32</sup> of scheris, for with the superfluite in lengthe of the forsaide gownes, traylinge in the donge and in the myre, on hors and eek on foote, as wel of man as of womman, that al thilke traylyng is verrailly (as in effect) wasted, consumed, thredbare, and rotyng with donge, rather than it is geven to the pore, to gret damage of the forsaide pore folk, and that in sondry wise; this is to sain, the more that cloth is wastid, the more most it coste to the poeple for the scarsenes; and forthermore, if it so be that thay wolde give suche pounsed and daggd clothing to the pore folk, it is not convenient to were to the pore folk, ne suffisaunt to beete<sup>33</sup> here necessite, to kepe hem fro the desperance of the firmament.

<sup>24</sup> More<sup>25</sup> Species<sup>26</sup> A bower, an arbor, a summer-house or penthouse; also, a bough used as a sign at a tavern, whence the proverb "Good wine needs no bush."<sup>27</sup> Especially.<sup>29</sup> Imitating waves<sup>31</sup> Punching<sup>33</sup> Supply.<sup>28</sup> Embroidering.<sup>30</sup> Imitating pales<sup>32</sup> Slitting.

The few lines that follow are quoted from "The Romaunt of the Rose," and express the moral and chivalrous sentiments of this great English poet.

To villaine speech in no degree  
 Let never thy lippe unbounden bee:  
 For I nought hold him, in good faith,  
 Curteis, that foule wordes saith;  
 And all women serve and preise,  
 And to thy power hir honour reise,  
 And if that any mis-sayere  
 Despise women, that thou maist here,  
 Blame him, and bid him hold him still.

The foreign element in Chaucer's work is evidence of the influence upon him of the speech of the people he visited. Let any one consult a glossary to his works and he will be amazed at the large number of French and Latin words recorded there—amazed because "by the reign of Edward III. French was so little known in England, even in the families of the great, that about 1350 'John Cornwal, a maystere of gramere, chaunged þe lore in gramere scole and construccion of Freynsch into Englysch.'"<sup>34</sup> After the close of the fourteenth century, the language spoken in England was that of the Midlands; then, the southern dialect fell to the level of a peasant's jargon.

**John Gower**, whom his friend Chaucer dubbed, perhaps infelicitously, "O moral Gower,"<sup>35</sup> was of Kentish birth. Of his personal history little is known. The date of his birth has been set at about 1325. His death is stated to have taken place in 1408. Gower has been described as

<sup>34</sup> Sir James A. H. Murray in "Encyc Brit," s v "English Language"

<sup>35</sup> O moral Gower! this booke I direct  
 To thee, and to the philosophical Strood,  
 To vouchesauf there need is to correct  
 Of your benignities and zeales good.

one of the best of our minor poets. He came of a wealthy family, the owners of several country houses, and "seems to have studied at Merton College, Oxford"<sup>36</sup> The position he holds in English literature is due to his "Confessio Amantis," which is a collection of reflections on matters physical, metaphysical, and moral, woven in with stories derived from "the common repertories of the Middle Ages." His moral reflections have been declared confessedly wise, impressive, and almost sublime. This poem which was written almost in English, secured for him a permanent place among British poets.

The extract from "Confessio Amantis" given below serves a double purpose: to show the quality of Gower's verse, and his unbroken friendship with Chaucer, to whom he paid a graceful compliment by putting into the mouth of *Venus* the following words:

And greet well Chaucer when ye meet,  
As my disciple and my poete,  
For in the floures of his youth,  
In sondry wise, as he well couth,  
Of ditties and of songes glade,  
The which he for my sake made,  
The land fulfilled is over all;  
Whereof to him in special,  
Above all other, I am most hold:  
Forthy now in his dayes old  
Thou shalle him tell this message,  
That he upon his latter age,  
To set an end of all his werk,  
As he which is mine owne clerk,  
Do make his Testament of Love,  
As thou hast done thy shrift above,  
So that my court it may record.

<sup>36</sup> Collier *loc. cit.* p. 61.

Gower wrote four poems in all. The first was "Balades and other Poems," written in French; the second, "Speculum Meditantis," which was written in French and treated of the duties of conjugal life. The third, "Vox Clamantis," written in Latin, recounted the story of the rebellion of the Commons in Richard II.'s time. This work is believed to have been destroyed. To the fourth, "Confessio Amantis," reference has already been made. In 1399 Gower was struck with blindness and suffered from this affliction until his death, which occurred at Southwark, near London.

In the Manuscript Section of the British Museum, London, is a collection known as the Arundel MSS., number fifty-seven of which is written in the Kentish dialect of 1340. Folio eighty-two of this MS. contains the Lord's Prayer as written at that time:

*"Pater Noster.*—Vader oure thet art ine heuenes y halzed by thi name, cominde thi riche, y worthe thi wil ase in heuene ine erthe, bread oure eeche dayes yef ous to day, and uor let ous oure yeldinges ase and we norleteth oure yelderer, and ne ous led nazt in to unondinge, ac vri ous uram queade. zo by hit."

To **James I. of Scotland**, born in 1394 and detained many years as a state prisoner in England, we owe the famous "King's Quhair" (quire or book). It is a poem of about two hundred stanzas, each of seven lines, which relates many of the events of the King's life. For nineteen years he lived in England, chiefly at Windsor and Nottingham, and came under the influence of Chaucer's and Gower's verse, but the song he sang in "The King's Quhair" was the inspired song of the lover.

One day while looking out of a window in the Round Tower he saw walking in a garden below the beautiful Joan

Beaufort, daughter of the Duke of Somerset, and this vision awakened the poetical passion within him. James wrote also "Christis Kirk on the Grene," in Aberdeenshire dialect, and "Peblis to the Play" in that of Tweeddale. There is little doubt that these helped for a time to check the then fast-disappearing northern English dialect from the literature of England.

The following verses from "The King's Quhair," written about 1420, during James's detention in England, serve to illustrate the character of English early in the fifteenth century.

Where as in ward full oft I would bewail  
 My deadly life, full of pain and penance,  
 Saying right thus, What have I guilt to fail?<sup>37</sup>  
 My freedom in this world and my pleasance?  
 Sen<sup>38</sup> every wight has thereof suffisance  
 That I behold, and I a creature  
 Put from all this, hard is mine aventure.<sup>39</sup>

The bird, the beast, the fish eke in the sea,  
 They live in freedom everich in his kind,  
 And I a man, and lacketh liberty!  
 What shall I sayn, what reason may I find,  
 That fortune should do so? Thus in my mind  
 My folk I would argue,<sup>40</sup> but all for nought;  
 Was none that might that on my paines wrought.<sup>41</sup>

Among other writers of this period whose work serves to show the growth and development of the English tongue are Langland and Barbour.

**William** (sometimes styled **Robert**) **Langland**, who was born about 1330, died 1400, was the author of "The Vision

<sup>37</sup> Of what have I been guilty so that I should lack?

<sup>38</sup> Since <sup>39</sup> Fate

<sup>40</sup> Read in "with" to precede "my folk"

<sup>41</sup> There was none to work on (i.e., relieve) my pains.

of *Piers Plowman*," an allegorical poem whose theme is similar to that of Bunyan's "*Pilgrim's Progress*." For this reason some writers claim that it was he who struck the first telling blow in the fight for the Reformation in England. Be this as it may, it is certain that he never tired of unmasking the ignorant and vicious clergy of his time.

The following lines from "*The Vision of Piers Plowman*," written about 1362, show the alliterative character of Langland's verse and the English of his day:

In a summer season,  
 When soft was the sun,  
 I shoop me into shrowds<sup>42</sup>  
 As I a sheep<sup>43</sup> were;  
 In habit as an hermit  
 Unholy of werkes,  
 Went wide in this world  
 Wonders to hear;  
 Ac<sup>44</sup> on a May morweneng  
 On Malvern hills  
 Me befel a ferly,<sup>45</sup>  
 Of fairy me thought.  
 I was weary for-wandered,<sup>46</sup>  
 And went me to rest  
 Under a brood<sup>47</sup> bank,  
 By a burn's<sup>48</sup> side;

And as I lay and leaned,  
 And looked on the waters,  
 I slombered into a sleeping,  
 It swayed so mury<sup>49</sup>  
 Then gan I meten<sup>50</sup>  
 A marvellous sweven,<sup>51</sup>  
 That I was in a wilderness,  
 Wist I never where;  
 And, as I beheld into the east  
 On high to the sun,  
 I seigh<sup>52</sup> a tower on a toft<sup>53</sup>  
 Frieliche ymaked,<sup>54</sup>  
 A deep dale beneath,  
 A donjon therein,  
 With deep ditches and darke,  
 And dreadful of sight. . . .

**John Barbour**, born about 1316 at Aberdeen, died 1395, was author of a great epic poem entitled "*The Bruce*," a narrative based upon historical facts, which in style differs

<sup>42</sup> I put me into clothes.

<sup>43</sup> Shepherd

<sup>44</sup> And

<sup>45</sup> Wonder.

<sup>46</sup> With wandering.

<sup>47</sup> Broad

<sup>48</sup> Bourne (stream)

<sup>49</sup> Sounded so pleasant.

<sup>50</sup> Meet

<sup>51</sup> Dream.

<sup>52</sup> Saw

<sup>53</sup> Hill

<sup>54</sup> Well made (built).

from the English of Chaucer only in the broader vowel sounds of the Scottish epic.

The passage cited below, describing the condition of Scotland under Edward I. of England, illustrates the vowel peculiarities referred to strikingly. It occurs in the earlier part of "The Bruce," which was written probably about 1376.

Ah! Freedom is a noble thing!  
Freedom mays<sup>55</sup> man to have liking; <sup>56</sup>  
Freedom all solace to man gives:  
He lives at ease that freely lives!  
A noble heart may have nane ease,  
Ne elles nought that may him please  
Giff freedom failye: for free liking  
Is yarnit<sup>57</sup> ower<sup>58</sup> all other thing.  
Na he that aye has hvit free  
May nought know well the property,<sup>59</sup>  
The anger, na the wretched doom,  
That is couplit<sup>60</sup> to foul thirldoom.<sup>61</sup>  
But gif he had assayt it,  
Then all perquer<sup>62</sup> he suld it wit;  
And suld think freedom mair to prise  
Than all the gold in warld that is

#### 4. THE MODERN PERIOD: THE INVENTION OF PRINTING

Before treating this period it is necessary to consider the conditions that prevailed shortly before its dawn, because it began with the introduction of printing into England. During the early years of the fifteenth century England was at war with France; later, civil war was a disturbing

<sup>55</sup> Makes

<sup>56</sup> Pleasure

<sup>57</sup> Yearned for.

<sup>58</sup> Over (more than).

<sup>59</sup> The state, condition, or quality

<sup>60</sup> Coupled (attached).

<sup>61</sup> Thralldom

<sup>62</sup> Exactly

element at home. Englishmen were occupied in bearing arms for the King abroad and for his rivals at home. Under such conditions little attention was given to the language or the literature of the people. But the union of the White Rose, in the person of Elizabeth of York, with the Red Rose of Lancaster, in the person of Henry VII., brought the War of the Roses to an end and restored peace to the land. Then followed the introduction of printing. "At the very epoch when the greatness of Burgundy was most swiftly ripening," wrote John Lothrop Motley,<sup>63</sup> "another weapon was secretly forging, more potent in the great struggle for freedom than any which the wit or hand of man has ever devised or wielded. When Philip the Good, in the full blaze of his power, and flushed with the triumphs of territorial aggrandizement, was instituting at Bruges the order of the Golden Fleece, to the Glory of God, of the Blessed Virgin, and of the holy Andrew, patron Saint of the Burgundian family, and enrolling the names of the kings and princes who were to be honored with its symbols, at that very moment an obscure citizen of Haarlem, one Lorenz Coster,<sup>64</sup> or Lawrence the Sexton, succeeded in printing a little grammar by means of movable types. The invention of printing was accomplished, but it was not ushered in with such a blaze of glory as heralded the contemporaneous erection of the Golden Fleece. The humble setter of types did not deem emperors and princes alone worthy his companionship. His invention sent no thrill of admiration throughout Christendom; and yet what was the good Philip of Burgundy, with his Knights of the Golden Fleece and all their effulgent trumpery, in the eye of

<sup>63</sup> "The Rise of the Dutch Republic," Vol. I, p. 45

<sup>64</sup> Spelled also Koster



humanity and civilization compared with the poor sexton and his wooden type?"

One need not wonder that Coster's discovery sent no thrill of admiration throughout Christendom, for Coster was not slow to realize that his success would depend upon the length of time he could keep his discovery secret. Therefore, he guarded it jealously, and put all persons who assisted him in his work under oath not to reveal any of the secrets of his printery. But the story of his discovery has yet to be told, and although considered legendary by some writers—even that doyen of printers, Dr. De Vinne, met with no little difficulty in disposing of the story—it will serve its purpose if only to account for the existence of the numerous printed volumes which are attributed to him.<sup>65</sup>

The earliest evidence favoring Coster's right to be considered the discoverer of printing is "The Chronicle of Cologne," a German book published at Cologne in 1499. This work was printed by Ulrich Zell at Mayence. The "Chronicle" states that "Although the art, as now practised, was discovered at Mayence, nevertheless the first idea came from Holland, and the 'Donate,' which had been previously printed there. Those books are therefore the origin of the art." Laurentius, Laurens or Lorenz Coster, the discoverer of movable types, was a man of means, who lived in Haarlem, Holland. The approximate date of his discovery was 1429; the origin of it was a ramble in the woods near the city where he dwelt. On this occasion Coster cut some letters out of the bark of a tree. By the aid of these letters

<sup>65</sup> The reader interested in pursuing this subject further is referred to Humphrey's "History of the Art of Printing" (London), and De Vinne's "Invention of Printing" (New York)

he obtained an impression upon paper, but the impression showed the letters in reverse. He continued cutting until he had carved several lines for his own amusement and liked the result so well that he set about to apply it in a practical way. With the help of his brother-in-law, one Thomas Pietrison, he made a thick, adhesive ink which he could use to better advantage, and with it was able to print from his wooden blocks. At the outset he printed on only one side of the paper, and the first book he printed in this way was a Dutch work named, "Spiegel enser Behoudennisse." The separate leaves of this book were pasted together so that blank sides might not be seen. Coster died in 1439. Among his assistants was a workman named John Geinsfleisch (or Gutenberg, the Elder), who after he had learned the art returned to Mayence, his native city, and imparted the secret to a nephew—an artist of Strassburg, named John Gutenberg. Uncle and nephew spent much money and time in making experiments, in which they were helped by a capitalist named John Fust, who advanced the necessary funds for the carrying on of the work, but who required that all the tools and presses of the new craft should be pledged as security for his loans. After two years of assiduous labor both the types and the machinery necessary to the printing of a large work were made. Then began the printing of the Bible, which was not completed until 1455 or 1456. Gutenberg, while experimenting, found time to print several other works before this, and among them were the "Donatus" (1451), the "Appeal against the Turks" (1454), and the "Letters of Indulgence" (1454-55). To Peter Schoeffer, another of Gutenberg's assistants, is due the invention of cast metal types which made the economical application of printing

possible. These metal types were made after Fust had foreclosed the mortgage that he held against Gutenberg, and thus secured the control of the printing establishment and the services of Schoeffer.

For the reason that printing helped largely to establish the forms our words were to take, the literary language which it produced, since it had attained the almost inflectionless condition of the language of to-day, became known as *Modern English*. This language is commonly divided into two periods, the *Early Modern* or *Tudor English* which extends from Caxton to the close of Shakespeare's literary activity, and the publication of the King James Version of the Bible, or about one hundred and thirty years—1477 to 1611—and *Modern English*, from 1611 onward.

The influence of books on the language was immeasurable. As they increased in number and spread throughout the land the study of the people became the art of reading. Printing tended to establish the forms of the written word which, while suited to the eye, differed in sound when pronounced to the ear. Confusion of spelling arose when persons living in different parts of the country endeavored to express the sounds familiar to their ears in writing or printing. To this confusion—modified somewhat as time passed by improvements in printing, by added facilities of communication and the resulting increase of contact between the people—we owe the anomalies to be found in our spelling to-day.

Although the inflections had disappeared no system to replace them had been devised, so that a certain looseness in the order of using words prevailed. This was particularly so in the sixteenth century; then the language was the subject of syntactical license which would not be countenanced

to-day. Dr. E. A. Abbott, who in his "Shakespearian Grammar" made a valuable contribution to Tudor English, pointed out that the dropping of the inflections resulted in the use of words in any grammatical relation as long as they conveyed the idea of the speaker. "For then," said he, "clearness was preferred to grammatical correctness and brevity both to correctness and clearness." So the practise of placing words without any regard to syntax, in the order in which they first came to the thought, became common. This produced a forcible, direct, and clear English such as may be found in the writings of Shakespeare and Jonson.

(B) THE EARLY MODERN OR TUDOR PERIOD: THE MYSTERY  
PLAYS AND THE MORALITIES

The list of writers whose work exercised influence on the language during the Early Modern or Tudor Period is very large, so large that it is impossible to discuss each writer's achievements at length; therefore, brief biographical notices of only a selected few are given in this book.

**William Caxton**, who introduced printing into England, was born probably about the year 1423. Some writers, as Oldys,<sup>66</sup> whom Dr. Collier follows,<sup>67</sup> have placed his birth as early as 1412, but as the records of the Worshipful Company of Mercers show that he was apprenticed to one Robert Large in 1438, he would have been twenty-six years old at the time of his apprenticeship, which seems unlikely. For this reason the approximate date 1423, set by his biographer William Blades, which would have made Caxton about fifteen years old when apprenticed, is preferred. He was

<sup>66</sup> *Biographia Britannica*, s v.

<sup>67</sup> "History of English Literature," p 72.

born in the Weald of Kent, a region which formerly extended from the Strait of Dover (in Kent) to Beachy Head (in Sussex). Exactly where, within the limits of this weald or exposed region, is not known. Caxton's master, Robert Large, was sheriff of London in 1430, and elected Lord Mayor of that city in 1439. This suggests that Caxton's parents must have been people of influence, or he would not have been able to secure apprenticeship to one of such high distinction. Before the expiration of Caxton's apprenticeship Robert Large died, and his executors decided to send Caxton to Bruges to complete it. His parents, whatever their names and condition may have been, gave Caxton some education, for in the prologue to his "Charles the Grete" (1485), he says: "I am bounden to pray for my fader and moder's souls that in my youthe sent me to schoole, by which by the suffraunce of God I gete my living, I hope truly."

While in Europe he was appointed to negotiate the renewal of the then existing treaty in regard to wool with the Duke of Burgundy in 1465. Although he failed in this, he was sent out by the Mercer's Company in 1468. When Edward IV. was driven into exile Caxton succeeded in finding favor and gaining influence at Court. In 1471 he entered the service of the Duchess of Burgundy, and while in her employ heard of the discovery of printing. As to who taught Caxton the art of printing there is some uncertainty. Wynkyn de Worde, who was one of Caxton's assistants, claimed that Ulric Zell, of Cologne, taught him, but an anonymous writer in the "Encyclopedia Britannica"<sup>68</sup> says "he seems rather to have had Colard Mansion as his teacher" The exact date that Caxton brought his

<sup>68</sup> Caxton, William, s v

press to England and set it up in Westminster is uncertain, but the date is set between the years 1471 and 1478. Dr. Funk places the date of the printing of "The Recuyell of the Historyes of Troye"—the first book printed in England—at about 1475.<sup>69</sup> Caxton followed this up with the "Dictes and Sayinges of the Philosophers, empyrnted by me William Caxton, at Westmestre, the yere of our Lord m.cccc.l.xxvij." But Caxton had printed English books before this at Bruges, and these were an earlier edition of "The Recuyell of the Historyes of Troye," printed in 1471,<sup>70</sup> and "The Game and the Play of Chesse, fynysshid the last day of marche the yer of our lord god. a. thousand foure honderd and lxxiii." These books, says Dr. Thomas MacKellar,<sup>71</sup> were, however, "printed at *Bruges*." "At Bruges," says the "Dictionary of National Biography," "there lived a skilful caligrapher named Colard Mansion, who set up a press in that city for the first time about 1473. Mr. Blades states that Caxton probably supplied Mansion with money to carry out his enterprise, and placed himself under Mansion's tuition at Bruges. That Caxton and Mansion were acquainted with one another is not disputed. But Caxton's explicit mention of Cologne as the place in which he finished his translation in 1471, and the remark of Caxton's successor, Wynkyn de Worde, that Caxton printed a Latin book, 'Bartholomæus de Proprietatibus Rerum,' at Cologne (W. de Worde, Proheme to his ed. of Bartholomæus, n.d.), powerfully support the conclusion that Caxton was associated with Cologne in his early printing operations. M. J. P. A. Madden suggests that Caxton and Mansion were

<sup>69</sup> "Standard Dictionary," s.v. *Printing*

<sup>70</sup> Collier "at Cologne in 1471"

<sup>71</sup> "The American Printer," p. 16

fellow students of the art of printing at Cologne some time between 1471 and 1474, and this is very probable. For the rest, the absence from the 'Recuyell' of many technical points met with in Cologne books of the time, and the presence there of most, though not all, the technical points found in the early books of Mansion's press, point to the conclusion that Caxton, having learned printing at Cologne, returned to Bruges about 1474, and printed the 'Recuyell' at Mansion's press there." Caxton died in 1491 or 1492.

Of the art of printing, the invention of which we owe to Germany, it has recently been pointed out<sup>72</sup> that while it made way rapidly in France, its progress in England was very slow; in France it was introduced early and fostered and developed on liberal lines by men of learning. Two professors of the Sorbonne brought experts from Germany and set up the first printing-press in Paris in 1470. From this press in less than two years issued twenty-two volumes, among them works of Vergil and Cicero, of Plato in Latin, of Terence, Sallust, and Juvenal; also manuals for the schools and books besides. By the close of the century eighty-five presses were at work in Paris and thirty-eight in the French provinces. In nearly all cases these presses were owned and conducted by scholars and men of letters. Throughout the sixteenth century in France the art of printing was very learnedly and brilliantly carried on.

Having introduced the printer's art into England, Caxton was not slow in pursuing it. He brought what was necessary for the purpose from the Continent and started a press in Westminster in 1478. This was only eight years later than the institution in Paris, but the art expanded

<sup>72</sup> "English Literary Debt to France" in "The Sun," New York, April 28, 1911, p. 2

very slowly in England, and with far less than the magnificence that attended it in France. By the end of the fifteenth century, says Sir Sidney Lee,<sup>73</sup> only three or four presses had been set up in London, and all save Caxton's were the ventures of half-educated foreign mechanics. In Caxton's day a German printed a few books at Oxford. He was no more than a lonely and fleeting manifestation. The Oxford University Press can not trace its history further back than 1585. At Cambridge a wanderer from Cologne printed nine or ten books in 1521 and 1522, but there was no permanent press before 1582. In London, after Caxton's initial effort, the press was kept going in a modest manner by foreign hands. Germany and the Low Countries supplied the thin ranks of the London printers.

Notwithstanding that he had set up his establishment in London, Caxton found it necessary to enlist the aid of French printers, and several of his books were printed in Paris. It may have been due to this that Richard Pynson, a native of Rouen, where he had learned "the trade," determined to move to England and establish himself there. To Pynson belongs the distinction of having printed the first Latin classic in England. In 1497 he printed the plays of Terence. Although printing had been pursued as an occupation for sixty-three years, when the Great Bible was ready for composition, there was not among the London printers one bold enough to undertake the work, which had to be sent to Paris. Subsequently, however, owing to the interference of the French Government, the presses were removed to London and the work was completed there. The

<sup>73</sup> "The French Renaissance in England: an Account of the Literary Relations of England and France in the XVth Century"



first type cast in England was cast by a Frenchman in the year 1545.

Between the years 1478 and 1491 Caxton issued ninety-six books from the Westminster Press, including among others the works of Chaucer and Gower, Sir Thomas Malory's "*Morte d'Arthur*," and various translations of more or less classical works from French, Latin, and Dutch, together with a number of smaller books, a good many of which are religious. His industry was very great, and he died in the midst of his work. He was not only a skilful master printer and publisher of books, but to some extent a man of letters—editor, author, translator—with a certain style of his own and a true enthusiasm for literature. His work as writer and translator helped to fix the literary language of England in the sixteenth century. Specimens of his printed books exist in various public and private libraries. The British Museum possesses eighty-three Caxton volumes.<sup>74</sup>

The need for going somewhat at length into the discovery of printing and into the introduction of the printers' art to England must be self-evident to the reader who stops to consider the natural relation that exists between our language and literature. That relation was brought closer by the introduction of printing and by the dissemination of books. In the productions of Caxton's press one can trace the completion of the transition from the Middle English Period to that of the Modern English and "the disappearance of the final *e*, and of most of the syllabic inflections of Middle English."<sup>75</sup> Those of us who watch with interest the spelling reform movements of our day have some idea

<sup>74</sup> K. M. Warren, the "*Catholic Encyclopedia*," Vol III, p. 469, s.v. "Caxton."

<sup>75</sup> J. A. H. Murray in "*Encyclopedia Britannica*."

of the trials that beset William Caxton during this period of transition. From the fact that the earlier productions of his press were in Middle English, and that this was discarded in the later works, it will be seen that almost from the beginning the printing-press has had an immense influence on the forms of our language.

To illustrate the confusion that existed in English speech, as much as to show Caxton's perplexities in his own words, Sir James Murray reproduced a part of the prologue to Caxton's translation of Vergil's "Eneydos" (1490), and with his permission this is reproduced here.

"I doubted that it sholde not please some gentylnen, whiche late blamed me, sayeng, y in my translacyons I had ouer curyous termes, whiche coud not be vnderstande of comyn peple, and desired me to vse olde and homely termes in my translacyons. And fayn wolde I satysfy euery man; and so to doo, toke an olde boke and redde therin, and certaynly the englysshe was so rude and brook that I coude not wele vnderstande it. And also my lorde abbot of Westmynster ded to shewe to me late certayn euydences wryton in olde englysshe for to reduce it in to our englysshe now vsid. And certaynly it was wreton in suche wyse that it was more lyke to dutche then englysshe; I coude not reduce ne brynge it to be vnderstanden. And certaynly, our langage now vsed varyeth ferre from that which was vsed and spoken whan I was borne. For we englysshemen ben vnder the domynacyon of the mone, whiche is neuer stedfaste, but euer wauerynge, wexyng one season, and waneth and dycreaseth another season. And that comyn englysshe that is spoken in one shyre varyeth from a nother. In so much that in my days happened that certayn marchauntes were in a shipe in tamyse, for to haue sayled ouer the sea into zelande, and for lacke of winde thei taryed atte forlond, and wente to lande for to refreshe them. And one of theym named sheffelde, a mercer, cam in to an hows and axed for mete, and specyally he axyd after eggys. And the goode wyf answerde,

that he coude speke no frenshe. And the marchaunt was angry, for he also coude speke no frenshe, but wolde haue hadde egges, and she vnderstode hym not. And thenne at laste a nother sayd that he wolde haue eyen. then the good wyf sayd that she vndeistod hym well. Loo' what sholde a man in thyse days now wryte, egges or eyen? certaynly, it is harde to playse euery man, by cause of dyuersite and chaunge of langage. For in these dayes. euery man that is in any reputacyon in his countie wvll vtter his comyncaeyon and maters in suche maners & termes that fewe men shall vnderstonde theym. And som honest and grete clerkes haue ben wyth me, and desued me to wryte the moste curyous termes that I coude fynde. And thus bytwene plavn, rude, and curyous, I stande abasshed, but in my Judgemente, the comyn termes that be dayh vsed ben lvghter to be vnderstonde then the olde and auncient englysshe."

Who knows but that the simplified spelling movement now afoot may not prove another transition period for the student of English?

As has been stated, Caxton printed **Sir Thomas Malory's** "Morte d'Arthur" It is a prose romance which was completed in the ninth year of Edward IV.'s reign (1470). The author has been identified by Professor Kittridge with Sir Thomas Malory of Newbold Revell in Warwickshire, England, who succeeded to the family estates in 1433 or 1434. Caxton described him as "a servant of Jesus both day and night," which has led to the conjecture that he may have been a priest, especially as "Sir" was a title accorded to priests. Malory's work combines simplicity and virility of language with an earnestness and tenderness of expression which show him to have been a master of his art. Several editions of "Morte d'Arthur" have been printed, and the work is one that has been recently selected for study as an English classic in

American schools. The following extract will serve to show the quality of Sir Thomas Malory's English<sup>75a</sup>:

"O ye myghty and pompous lordes shynynge in the glory transitory of this unstable lyf, as in regnyng over grete realmes and myghty grete countrees, fortyfied with stronge castels *and* toures edified with many a ryche cite; ye also ye fyers and myghty knyghtes so valyaunt in adventurous dedes of armes, beholde, beholde, se how this myghty conquerour kinge Arthur, whome in his humayne lyfe all the worlde doubted<sup>76</sup>; ye also, this noble quene Guenever, whiche somtyme sate in her chayre adourned with golde, perles, and precyous stones, now lye full lowe in obscure fosse or pyt covered with cloddes of erth and claye. Beholde also this myghty champion Syr Launcelot, pereles of knyghthode, and se now how he lyeth grovelynge upon the colde moulde, now beyng so feble and faynt that somtyme was so terryble how *and* in what maner ought ye to be so desyrous of worldly honoure so daungerous. Therefore me thynketh this present boke called La Mort Darthur is ryght necessary often to be radde. For in it shall ye fynde the moost gracyous, knyghtly, and vertuous werre of y<sup>e</sup> moost noble knyghtes of the world, wherby they gate praysyng contynual. Also me semeth by y<sup>e</sup> ofte redyng therof ye shall gretely desyre to accustome your selfe in folowyng of those gracyous knyghtly dedes, that is to saye, to drede God, and to love ryghtwysnes,<sup>77</sup> faythfully *and* coragiously to serve your soverayne prynce. And the more y<sup>t</sup> God hath gyven you the tryumphall honoure, the meker ye ought to be, ever ferynge the unstableness of this deceyvable worlde.

**Sir Thomas More** was born in London in 1480, and suffered death on the scaffold for refusing to take the Oath of Supremacy, by which Henry VIII. was acknowledged "the only Supreme Head on earth of the Church of England," and for opposing the King's marriage to Anne Boleyn. More's reputation as a writer rests on two

<sup>75a</sup> W E Mead, Selections from Sir Thomas Malory's "Morte D'Arthur," Athenæum Press Series, pp 320-321.

<sup>76</sup> Dreaded.

<sup>77</sup> Righteousness

works: (1) "The Life and Reign of Edward V.," written in 1513, which was the first specimen of Classic English prose, and the earliest work in English worthy the name of history. (2) "Utopia," the romance of an ideal republic, written in flowing Latin and published in about the year 1514. More ranks as the leading writer of the period in which he lived. "Utopia," equivalent to "Nowhere," from the Greek *ou*, "not" and *topos*, "place," is an ideal commonwealth in which vice does not flourish and where there is no poverty because there is no personal property and no money. Agriculture is the chief industry and everybody works. The sanitation of cities is carefully preserved. The magistrates are elected. Meals are enjoyed at a table common to thirty families. Nobody may travel without permission from the magistrate. War is deemed inglorious, but may be waged in self-defense. Conquest by guile is more creditable than if by prowess. Prisoners of war and persons guilty of offenses against morality are made slaves. Religious toleration, with slight restriction, prevails. The book is a keen satire of social and economic conditions that, judged by his other writings and his practice, show More's political philosophy was not that of Utopia. In the book itself he counsels *Hythloday* so to order "that which you can not turn to good that it be not very bad. For it were not possible for all things to be well unless all men were good. Which I think will not be yet this good many years."

In 1528 More wrote a "Dialogue Concerning Heresies," from which the following extract is made. It consists of the fourteenth chapter of that work:

Some priestes, to bring up a pilgrimage in his parishe, may devise some false felowe fayning himselfe to come seke a saint

in hys chyrch, and there sodenly say, that he hath gotten hys syght. Than shall ye have the belles rong for a miracle. And the fonde folke of the countrey soon made foles. Than women commynge thither with their candels. And the Person byenge of some lame begger in or in payre of theyr olde crutches, with xii pennes spent in men and women of wex, thrust thorowe divers places, some with arrowes, and some wyth rusty knyves, wyll make his offerynges for one viij yere worth twise hys tythes.

Thys is, quoth I, very trouth that suche thynges may be, and sometime so be in dede. As I remember me that I have hard my father tell of a begger, that in Kyng Henry his dares the sixt cam with his wife to Saint Albonis. And there was walking about the towne begging, a five or six dayes before the kinges commynge thither, saenge that he was borne blinde, and never saw in hys lyfe.<sup>78</sup> And was warned in hys dreame, that he shoulde come out of Berwyke, where he said he had ever dwelled, to seke Saynt Albon, and that he had ben at his shryne, and had not bene holpen. And therefore he woulde go seke hym at some other place, for he had hard some say sins he came that Sanct Albonys body shold be at Colon, and in dede such a contencion hath ther ben. But of troth, as I am surely informed, he lieth here at Saint Albonis, saving some reliques of him, which thei there shew shrined. But to tell you forth, whan the kyng was comen, and the towne full, sodaynlye thys blind man, at Saint Albonis shryne had his sight agayne, and a myracle solemply rongen, and *Te Deum* songen, so that nothyng was talked of in al the towne, but this myracle. So happened it than that duke Humfry of Glocester, a great wyse man and very wel lerned, having great joy to se such a myracle, called the pore man unto hym. And first shewing him self joyouse of Goddes glory so shewed in the getting of his sight, and exortinge hym to mekenes, and to none ascribing of any part the worship to him self nor to be proude of the peoples prayse, which would call hym a good and godly man thereby. At last he loked well upon his eyen, and asked whyther he could never se nothing at al, in all his life before.

<sup>78</sup> Compare Shakespeare's "Henry VI," Part II, act II., sc. 1.

And whan as well his wyfe as himself affermed fastely no, than he loked advisedly upon his eien again, and said, I beleve you very wel, for me thinketh that ye cannot se well yet. Yea syr, quoth he, I thanke God and his holy marter, I can se nowe as well as any man. Ye can, quoth the Duke, what colour is my gowne? Then anone the beggar told him. What colour, quoth he, is this man's gowne? He told him also; and so forthe, without any sticking, he told him the names of al the colours that coulede bee shewed him. And whan my lord saw that, he bad him "walke faytoure," and made him be set openly in the stockes. For though he could have sene soudenly by miracle the dyfference betwene divers colours, yet coulede he not by the syght so sodenly tel the names of all these colours but if he had known them before, no more than the names of all the men that he should sodenly se. Lo therfore I say, quod your frende, who may bee sure of such thynges whan such pageantes be played before all the towne?

Another writer won his renown as a translator of the New Testament into English. This was **William Tyndale** born, according to Foxe,<sup>79</sup> on the Welsh border in 1484.<sup>80</sup> Tyndale's work (issued in 1525 or 1526) ranks with the best of the English classics, and his style is acknowledged to be both forceful and pure. The fame of Tyndale's Testament spread abroad rapidly, and although the Church was instrumental in having heavy fines imposed, and other punishment inflicted, upon those who sold and distributed the book, it was powerless to suppress it even though many copies were seized and publicly burned. A second and revised edition was issued in 1534. Tyndale also assisted in translating from the Hebrew the "Five Books of Moses," which were printed in Hamburg in 1530. This work was supplemented by a translation into English of the "Book of Jonah," in 1531. Tyndale suffered martyrdom "for

<sup>79</sup> "Book of Martyrs"

<sup>80</sup> Collier "History of English Literature," p 84, circa 1477.

heresy," dying by strangulation in 1536. His last words are said to have been, "O Lord, open the King of England's eyes!"—a prayer that Henry VIII. had anticipated by declaring himself supreme head of the Church of England in the preceding year.

The following is an extract from Tyndale's admirable translation of the New Testament, written probably between 1526 and 1536. It consists of the parable of the Good Samaritan, from Luke x, 30-37.

Jesus answered and sayde A certayne man descended from Jerusalem into Jericho. And fell into the hondes off theves whych robbed hym off his rayment and wonded hym and departed levyng him halfe deed. And yt chaunsed that there cam a certayne preste that same waye and saw hym and passed by. And lyke wyse a levite when he was come neye to the place went and loked on hym and passed by. Then a certayne Samaritane as he iornyed cam neye vnto him and behelde hym and had compassion on hym and cam to hymn and bounde vppe hys wondes and poured in wyne and oyle and layed hym on his beaste and brought hym to a common hostry, and drest him. And on the morowe when he departed he toke out two pence and gave them to the host and said unto him, Take care of him and whatsoever thou spendest above this when I come agayne I will recompence the. Which nowe of these thre thynkest thou was neighbour unto him that fell into the theves hondes? And he answered: He that shewed mercy on hym. Then sayd Jesus vnto hym, Goo and do thou lyke wyse.

A third writer of this period, also a churchman who gave up his life for the Faith, was **Thomas Cranmer**, Archbishop of Canterbury, by the grace of God and command of King Henry VIII., and sometimes referred to as the Father of the Church. He was one of the distinguished leaders of the Reformation, probably its greatest writer. Between the years 1540 and 1543 Cranmer headed a com-



mission engaged in revising the "Bishop's Book," or "Institution of a Christian Man," and in preparing the "Necessary Erudition," known also as the "King's Book." This work and the translation of the Litany into English in 1543, opened the way for the greater task which he was to achieve in the following reign. To Cranmer's efforts the English Reformation owes three great works—the "Book of Common Prayer," "Twelve Homilies," or sermons written under Cranmer's guidance as aids to such of the clergy as were not able to write their own; and Cranmer's Bible, sometimes called the Great Bible on account of its size. Ranking next after the Bible, the "Book of Common Prayer" contains many beautiful specimens of pure English, the like of which it would be difficult to match in the entire range of English literature. The use of this work in Divine service in all English churches was ordered by act of Parliament in 1548.

Cranmer's Bible, which was issued in 1540, seems to have been based on Tyndale's version. In its production Cranmer had the assistance of Miles Coverdale, Bishop of Exeter. Born in 1489, Cranmer died at the stake in 1556.

Whatever good the Reformation wrought in England, it was at heavy cost. Stores of information perished with the destruction of the religious houses in the reign of Henry VIII. He who "neither spared man in his rage nor woman in his lust," spared not the literary collections in the libraries of the church. For though it appears that Henry directed a commission to Leland, the antiquary, to search for and preserve such works belonging to the dissolved monasteries and colleges as might rescue remarkable English events and occurrences from oblivion, and though Leland acquainted Henry that he had "conserved many good

authors the which otherwise had bene lyke to have peryshed, to no smal incommodite of good letters, of the which," he tells him, "part remayne in the most magnificent lybraryes of your royal palaces; part also remayne in my custodie", yet he expressly recites, that one of his purposes was to expel "the crafty coloured doctryne of a rowt of Romaine bysshoppes"; which too plainly indicates that he "conserved" but little concerning ancient customs. Strype, who praises Henry's commission to Leland, afterward breaks out, saying, "But great pity it was, and a most irreparable loss, that notwithstanding this provision, most of the ancient MS. histories and writings of learned British and Saxon authors were lost. Libraries were sold by mercenary men for anything they could get, in that confusion and devastation of religious houses. Bale, the antiquary, makes mention of a merchant that bought two noble libraries about these times for forty shillings; the books whereof served him for no other use but for waste paper; and that he had been ten years consuming them, and yet there remained still store enough for as many years more. Vast quantities and numbers of these books, banished with the monks and friars from their monasteries, were conveyed away and carried beyond seas to book-sellers there, by whole ship loadings; and a great many more were used in shops and kitchens." It is not surprizing, then, that so little remains from those immense collections; or rather it is wonderful that so much should have escaped the general devastation. Yet, in the economy of the Reformation, the ruthless deed was, perhaps, an essential preparation for the mighty knowledge that submerged the superstition of a thousand years.<sup>81</sup>

<sup>81</sup> William Hone, "Ancient Mysteries," pp viii and ix, London, 1828

To **Henry Howard**, Earl of Surrey, the fourth of the writers of this period, we must look to find the earliest writer of blank verse in English. The chief characteristics of Howard's work were elegance and refinement. He translated into English blank verse the second and fourth books of Vergil's "*Æneid*," and wrote the first sonnets<sup>82</sup> ever written in English. Howard was tried for treason upon a slight pretext and beheaded in 1547.

The few lines given below are selected from his translation of the fourth book of the "*Æneid*" first published in 1557—ten years after his execution.

But now the wounded quene with heaueie care  
 Throwgh out the vaines doth nourishe ay the plage,  
 Surprised with blind flame, and to her minde  
 Gan to resort the prowes of the man  
 And honor of his race, whyles on her brest  
 Imprinted stake his wordes and forme of face,  
 Ne to her lymmes care graunteth quiet rest.  
 The next morowe with Phoebus lampe the erthe  
 Alightned clere, and eke the dawninge daye  
 The shadowe danke gan from the pole remove.

The following, in modernized spelling, is Howard's  
 "Sonnet to the Fair Geraldine."<sup>83</sup>

Give place, ye lovers, here before  
 That spent your boasts and brags in vain!  
 My lady's beauty passeth more  
 The best of yours, I dare well sayn,  
 Than doth the sun the candle-light,  
 Or brightest day the darkest night.

<sup>82</sup> See chapter v, page 200, of this book

<sup>83</sup> "Works of Henry Howard, Earl of Surrey, etc.," ed by Nott,—Vol. I, p. 4, London, 1815

And thereto hath a troth as just  
As had Penelope the fair;  
For what she saith ye may it trust,  
As it by writing sealed were:  
And virtues hath she many mo  
Than I with pen have skill to show.

I could rehearse, if that I would,  
The whole effect of Nature's plaint,  
When she had lost the perfit mould,  
The like to whom she could not paint:  
With wringing hands how she did cry,  
And what she said, I know it, I.

I know she swore with raging mind,  
Her kingdom only set apart,  
There was no loss by law of kind  
That could have gone so near her heart:  
And this was chiefly all her pain;  
"She could not make the like again."

Sith Nature thus gave her the praise,  
To be the chiefest work she wrought,  
In faith, methink, some better ways  
On your behalf might well be sought,  
Than to compare, as ye have done,  
To match the candle with the sun.

The fifth of the great writers of the Early Modern Period—the men whose work no less than their individuality and mode of death did much to spread the language abroad—was **Miles Coverdale**, whom the "Encyclopedia Britannica"<sup>84</sup> fittingly describes as "the celebrated translator of the first complete English Bible." Coverdale's Bible was published with a dedication to Henry VIII. in 1535. From this time forward his name has been im-

<sup>84</sup> Article, "Coverdale," s v.

perishably associated with the history of the English Bible. Coverdale was born in Yorkshire in 1487 or 1488, and died in 1569, or thereabouts, for his remains were buried in the chancel of the Church of St. Bartholomew, February 19, 1569.

Among other writers of this period who achieved distinction may be named **John Skelton**, a popular and vivacious, although grotesque, satirist of the clergy—author of "Colin Clout," who lived in the reigns of Henry VII. and Henry VIII. He died in 1529, in the sanctuary at Westminster Abbey, where he had taken refuge from the vengeance of his one-time patron Cardinal Wolsey, whom he attacked bitterly in a satire of 1,300 lines, a few of which are reprinted below:

But this mad Amalek  
Like to a Mamelek,<sup>85</sup>  
He regardeth lords  
No more than potshords;  
He is in such elation  
Of his exaltation,  
And the supportation  
Of our sovereign lord,  
That, God to record,<sup>86</sup>  
He ruleth all at will,  
Without reason or skill;  
Howbeit the primordial  
Of his wretched original,  
And his base progeny,  
And his greasy genealogy,  
He came of the sank royal<sup>87</sup>  
That was cast out of a butcher's stall.

He would dry up the streams  
Of nine kings' reams,<sup>88</sup>  
All rivers and wells,  
All water that swells;  
For with us he so mells<sup>89</sup>  
That within England dwells.  
I wold he were somewhere else;  
For else by and by  
He will drink us so dry,  
And suck us so nigh,  
That men shall scanty  
Have penny or halfpenny.  
God save his noble grace,  
And grant him a place  
Endless to dwell  
With the devil of hell!

<sup>85</sup> Mameluke

<sup>86</sup> Witness

<sup>87</sup> Sang royal (blood royal)

<sup>88</sup> Realms

<sup>89</sup> Meddles.

Another satirist of this period was **John Heywood**, styled the "Epigrammatist." He was author of short, satirical, anticlerical "Interludes," and flourished in Henry VIII.'s time. Indeed, he is credited with having entertained or consoled both Henry VIII. and Queen Mary. Heywood's plays are, however, his chief productions. He wrote also an allegorical burlesque of the dispute between the new and the old Faith entitled, "A Parable of the Spider and the Fly," wherein the spider represents the Protestant party and the fly the Catholic. In his "Description of England," Harrison said of it: "He dealeth so profoundly, and beyond all measure of skill, that neither he himself that made it, neither anyone that readeth it, can reach unto the meaning thereof."

**Nicholas Udall** was the writer of the earliest extant English comedy—"Ralph Royster Doyster," in five acts. Udall was born in Hampshire in 1506, and educated at Oxford University. He died in 1556 or 1557. His name has been variously written Uvedale, Owdall, Dowdall, Woodall, and Woddell. He was a zealous Lutheran, under whose care Erasmus's "Paraphrase of the New Testament" was produced in 1548. At one time he was master of Eton College, and as such was noted for his severity. In 1542 he was dismissed from his post charged with robbery, and among the Cottonian MSS. there is preserved a letter in his own hand which practically admits his guilt.

In character and plot "Ralph Royster Doyster" ranks as true comedy. It dates from about 1551, but was not printed until 1566. The language, as will be seen from the extract given on the following page, is somewhat racy.

And I heard our Nourse speake of an husbande to-day  
Ready for our mistresse, a rich man and a gay:  
And we shall go in our French hoodes every day;  
In our silke cassocks (I warrant you), freshe and gay;  
In our tricke ferdigews, and billments of golde,  
Brave in our sutes of chaunge, seven double folde.  
Then shall ye see Tibet, sires, treade the mosse so trimme;  
Nay, why said I tread? ye shall see hir glde and swimme,  
Not lumperde, clumperdee, like our spaniell Rig

The good done to the English language by the dissemination of the sermons of **John Fisher**, Bishop of Rochester (born in 1459, beheaded June 22, 1535), was incalculable, and the example that he set is one by which the language has greatly benefited since. In like manner the homely and anecdotal sermons of **Hugh Latimer**, Bishop of Worcester (born about 1485; burned at the stake at Oxford, 1555), exercised wide influence on the people, though perhaps not so potent as his memorable last words—"We shall," said the dying prelate as the fire began to consume him, "this day light such a candle, by God's grace, in England, as I trust shall never be put out." Words such as these, spread over the land by the same breezes that fanned the flames which shriveled to ashes the mortal remains of the martyrs of the early English Protestant Church, could not but awaken the public conscience. The deaths of Cranmer, Bonner, Fisher, Latimer, and Ridley all helped to direct attention to the work done by these men, who gave up their lives for the Faith, for their sermons were sought, their writings scanned, their teachings analyzed, and the stories of their lives and sufferings were told in imperishable manner, as by **John Foxe** (born 1517; died 1587), in his world-famous "Book of Martyrs."

The citation which follows is a part of Latimer's third

sermon, preached before Edward VI., at Westminster, March 22, 1549. It is derived, with all its original spellings and provincialisms, from Sir Henry Ellis's "Pictorial History of England."

Syr, what forme of preachinge woulde you appoynt me to preache before a kynge? Wold you have me for to preache nothyng as concernynge a kynge in the kynges sermon? Have you any commission to apoynt me what I shall preach? Besydes thys, I asked hym dyvers other questions, and he wold make no answeere to none of them all. He had nothyng to say. Then I turned me to the kyng, and submitted my selfe to his Grace, and sayed, I never thoughte my selfe worthy, nor I never sued to be a preacher before youre Grace, but I was called to it, would be wylling (if you mislyke me) to geve place to my betters. For I graunt ther be a great many more worthy of the rounge than I am. And, if it be your Grace's pleasure so to allowe them for preachers, I could be content to bere ther bokes after theym. But if your Grace allowe me for a preacher I would desyre your Grace to geve me leave to discharge my conscience. Geve me leve to frame my doctrine accordyng to my audience. I had byne a very dolt to have preached so at the borders of your realm as I preach before your Grace. And I thanke Almyghty God, whych hath alwayes byne remedy, that my saynges were well accepted of the kynge, for like a gracious Lord he turned into a nother communicacyon. It is even as the Scripture sayeth *Cor Regis in manu Domini*, the Lorde dyrected the kinges hart. Certaine of my frendes came to me wyth teares in their eyes, and told me they loked I should have bene in the Tower the same nyghte. Thus have I ever more bene burdened wyth the werde of sedition. I have offended God grevouslye, transgressyng hys law, and but for his remedy and his mercye I wold not loke to be saved. As for sedicion, for oughte that I knowe, me thynkes I shoulde not nede Christe, if I might so saye. But if I be cleare in any thyng, I am clear in thys. So farre as I knowe myne owne herte, there is no man further from sedicion then I, whyche I have declared in all my doynge, and yet it hath bene ever layed to me. An othher



tyme, when I gave over myne offyce, I should have receyved a certayne dutye that they call a Pentecostall; it came to the summe of fyfthe and fyve pound, I sent my Commissarye to gather it, but he coulde not be suffered. For it was sayed a sedicion should ryse upon it. . . .

The first edition of Foxe's "Book of Martyrs" appeared from the press of John Day in 1563. Its popularity was "immediate and signal." The government ordered that a copy of it be placed in each parish church throughout the land. Its influence was by no means transient in character. From its harrowing records of persecution the people derived much information of what had been going on around them for nearly half a century.

**Roger Ascham** (pronounced *as'kam*), whose fame as the author of "The Scholemaster," which was not published until after his death, is greater than as tutor to Princess Elizabeth, was born at Kirby Wiske, near Northallerton, in Yorkshire, in the year 1515. He was the son of a yeoman, and was adopted by Sir Anthony Wingfield, who had him well educated and then sent him to St. John's College at Cambridge University. Taking the degree of master of arts in 1536 he immediately began life as a tutor, and in 1544 occupied the office of University Orator. Ascham's first book, "Toxophilus," was published in 1545. It was a treatise on archery in the form of a dialogue between a philologue and a toxophilite, in which the author emphasized the necessity of open-air pastimes for the preservation of the health of the student. Ascham's language is plain English prose strong in idioms, the particular characteristics of which were "its vigor and flexibility, and its plea for the use of the literary 'Englyshe tonge' as opposed to Latin or Greek." For this work he not only received the notice

of the King, Henry VIII., but was awarded a pension of £10 a year. Being selected as private tutor to Elizabeth, Ascham spent two happy years (1548-1550) in what proved to him to be a delightful task—the teaching of one who loved to learn. Later he went to Germany as secretary of the English ambassador at the Imperial Court, and subsequently related his experiences of German life in a work entitled “A Report and Discourse of the Affairs and State of Germany.”

When Queen Mary ascended the throne of England, Ascham, who was a fervent Protestant, was temporarily under cloud, but through the patronage of Gardiner, who became Mary’s chancellor, his pension was increased to £20 a year, and he retained his post as university orator, besides being appointed Latin secretary to the Queen. When his former pupil ascended the throne Ascham was already an old man, but he had employed his years well and gave us in “The Scholemaster” the first important work on education in English literature. In the first part of the book the author condemns severity as a treatment for the young, and in the second, advocates a new method for instruction in Latin, advising that it be practised instead of compelling pupils to first master the details of grammar.

Seized with ague while writing a New Year’s day poem in honor of his Queen and former pupil, he was forced to take to his bed, but never recovered. He died December 30, 1568.

In his dedication of the work, “To all the Gentlemen and Yeomen of England,” he recommends to him that would write well in any tongue the counsel of Aristotle—“To speak as the common people do, to think as wise men do.” From this we may perceive that Ascham had a true

feeling of the regard due to the great fountain-head and oracle of the national language—the vocabulary of the common people. He goes on to reprobate the practise of many English writers, who by introducing into their compositions, in violation of the Aristotelian precept, many words of foreign origin—Latin, French, and Italian—made all things dark and hard. “Once,” he says, “I communed with a man which reasoned the English tongue to be enriched and increased thereby, saying, Who will not praise the feast where a man shall drink at a dinner both wine, ale, and beer? Truly, quoth I, they be all good, every one taken by himself alone; but if you put malmsey and sack, red wine and white, ale and beer and all, in one pot, you shall make a drink neither easy to be known, nor yet wholesome for the body.” The English language, however, it may be observed, had even already become too thoroughly and essentially a mixed tongue for this doctrine of purism to be admitted to the letter; nor, indeed, to take up Ascham’s illustration, is it universally true, even in regard to liquids, that a salutary and palatable beverage can never be made by the interfusion of two or more different kinds. Our tongue is now, and was many centuries ago, not, indeed, in its grammatical structure, but in its vocabulary, as substantially and to as great an extent Neo-Latin as Gothic; it would be as completely torn in pieces and left the mere tattered rag of a language, useless for all the purposes of speaking as well as of writing, by having the foreign as by having the native element taken out of it.<sup>90</sup>

**George Buchanan**, proclaimed the greatest scholar that

<sup>90</sup> George L. Craik, “A Compendious History of English Literature,” Vol. I, p. 443

Scotland has produced, and master of the instrument of expression, was born in the parish of Killearn in Stirlingshire (? Dumbartonshire), Scotland, in February, 1506. His father, at one time owner of the farm of Moss in Killearn, died at an early age, and left his widow in abject poverty. It is said that Buchanan attended the parish school, but little is known of his life until he was sent to the University of Paris by James Heriot, his uncle. Heriot died two years later and Buchanan, sick and poor, was thrown on his own resources. He returned to Scotland, where he suffered from a severe illness. On his recovery he joined the French troops, which had been imported by the Duke of Albany to make a raid into England. The inroad proving unsuccessful, Buchanan entered the University of St. Andrews and took the degree of bachelor of arts in 1525. He had gone there chiefly to attend John Mair's (sometimes printed "Major") lectures on logic, and when Mair set out for Paris Buchanan went with him.

In 1529 Buchanan became professor in the college of St. Barbe, and taught there for three years. At the same time he acted as private tutor to the Earl of Cassilis, but for five years, and when the Earl returned to Scotland Buchanan accompanied him. There his reputation as a teacher had preceded him and King James V. entrusted the tuition of one of his sons to Buchanan, but a poem which he wrote entitled "Franciscanus," and in which he attacked the vices of the clergy, cost him his office. He was arrested, but fortunately escaped and reached London in safety. Thence he proceeded to Paris, but there found an implacable enemy, Cardinal Beaton. Receiving an invitation from Andrew Govea to accompany him to Bordeaux Buchanan accepted, and was chosen professor of Latin in the College

of Guienne. Subsequently he returned to Paris, where he remained three years as regent in the College of Cardinal le Moine. Thence (1547) he went to Portugal, where he occupied a chair in the recently founded University of Coimbra, which became one of the most famous seats of learning in Europe. But his tenure of office was not to be peaceful, for soon after the death of his friend Govea, at whose suggestion he had accepted the professorship, he was subjected to persecution by the priests and was summoned several times before the Holy Office, which ordered him to be confined in a monastery. It was while in this confinement that he made his famous translation of the Psalms, which is said to have "a peculiar grace and feeling" because it was freely executed so that in parts it is really a paraphrase instead of an exact translation. Dr. Collier declares that the 104th and 137th Psalms are "considered the gems of this masterpiece of elegant scholarship and poetic fire."

Buchanan returned to Scotland in 1560 or 1561, and notwithstanding his Protestant views was appointed tutor to Mary, Queen of Scots. In recognition of his literary ability she subsequently gave him the temporalities of Crossraguel Abbey, worth about £500 a year. In 1566 he was named principal of St. Leonard's College at St. Andrews by the Earl of Murray, and after the tragic death of Darnley and the marriage of Mary and Bothwell, undertook the tuition of James VI., which he accomplished so well that James became known as the "British Solomon." Buchanan died on September 28, 1582, so poor that he was buried at the expense of the city of Edinburgh.

During the closing years of his career he produced two important books—one, "*De Jure Regni Apud Scotos*," pub-

lished in 1579, in which he proclaimed the doctrine that "the source of all political power is the people, and that the King is bound by the conditions under which the supreme power was first committed to his hands, and that it is lawful to resist, even to punish, tyrants."<sup>1</sup> The book was twice condemned, and in 1683 was burned by the scholars at Oxford.

The second was a "History of Scotland," issued in 1582. Its chief value lay in the record of events during the lifetime of the author. Buchanan's influence on the language was indirect. He wrote in Latin, of which he was a complete master, and thus helped to develop the study of that classic language in the land of his birth.

**Sir Philip Sidney**, introduced at the court of Elizabeth as "one of the jewels of her crown," courtier, knight, statesman, soldier, poet, was born at Penshurst in Kent, November 29, 1554. He was educated at Shrewsbury school and Christ Church, Oxford. In 1572 he left England for the continent of Europe, where he spent three years in traveling through France, Germany, and Italy. On his return home he was presented at Court, where he instantly won favor, possibly through the influence of his uncle Robert Dudley, the Earl of Leicester, who at that time was at the height of his power as royal favorite.

The brilliant pageant produced at Kenilworth in honor of Queen Elizabeth's visit to the Earl culminated in a masque entitled "The Lady of the May," which was written in the Queen's honor by Sidney, who also proved himself an expert in horsemanship and with sword and lance in the tournament that followed. It has been said that on this occasion while playing at tennis he quarreled with

<sup>1</sup> "Encyc Brit.," Vol IV, s v "Buchanan "

the Earl of Oxford, who ordered him off the ground. Sidney refused; swords clashed, but the Queen intervened, and taking Sidney aside rebuked him for his behavior. Unable to bear the rebuke so publicly administered, Sidney withdrew from Court to Wilton, the seat of his brother-in-law, the Earl of Pembroke, where he wrote a famous prose romance entitled, "The Countess of Pembroke's Arcadia," a work not published until four years after his death which was due to a wound received at the battle of Zutphen, September 22, 1586.

When the Earl of Leicester set out on an expedition to the Netherlands, Sidney accompanied him, and was appointed governor of Flushing. His death has been attributed to the chivalric impulse which led him to cast aside the greaves he was wearing because his opponent entered the field of battle without his. Sidney thus exposed received a shot that proved fatal and he died at Arnheim two weeks later (October 7th). The truth of the story that on the field of Zutphen he paused to pass a cup of water to a soldier who lay bleeding to death by the roadside as he was being carried by, while in keeping with his character, has not been fully established. Of the effect of his death on his contemporaries the late Professor William Minto<sup>92</sup> wrote: "No poet's death was ever so lamented by poets as Sidney's. Pastoral elegy was in fashion, and all the numerous poets and rhymesters of the time, from Spenser to Davison, hastened to lay their tribute of verse on the bier of this the darling of all the Shepherds."

Sidney, besides occupying one of the most conspicuous positions at Court, took a permanent place in English literature as the author of the first important collection of

<sup>92</sup> "Encyc Brit," s v "Sidney"

English sonnets (issued under the title "Astrophel and Stella") as well as of an English classic. His reputation rests on his "Apologie for Poesie," a brief treatise written in 1581 to confute the opinions of that class of Elizabethan Puritans which aimed to suppress literature and art as well as many articles of adornment.

**Edmund Spenser**, the second of the great masters of English poetry, was born in East Smithfield, London, about the year 1552. The accepted date of his birth is based upon a passage in the sixtieth sonnet of the "Amoretti," where he writes of having lived forty-one years. This work was published in 1595. The place of his birth is traced also from his writings, for in his "Prothalamion" we read:

Merry London my most kindly nurse,  
That to me gave this life's first native source.

Spenser was educated at the Merchant Taylor's School and at Pembroke Hall, Cambridge, whither he was sent through the benevolence of Robert Nowell, a London merchant. Spenser was about sixteen years old when he entered Pembroke, which he did as a sizar, and was graduated therefrom as master of arts in 1576. How he occupied the three succeeding years is not known, but in 1579 he issued a volume of verse entitled "The Shepherd's Calendar." This, it has been said, was the balm that healed a wounded heart, for he had paid court to a lady whom he called *Rosalind*, who, after she had tired of his attentions, discarded him. Although this poem was begun in the North of England it was finished at Penshurst, the home of the Earl of Pembroke, where Spenser met Sir Philip Sidney, who "put him in the way of preferment." The entire poem is



in reality a personal narrative of Spenser's experiences, and it was dedicated to Sidney, who obtained for him a secretaryship to Lord Grey of Wilton, whom he accompanied to Ireland when the latter was appointed Lord-Lieutenant of that country. Outside of the charm and power of the "Shepherd's Calendar" there is little in it to attract the reader, for this work requires a special training to understand it to the full, since its language is composite, being a combination of Chaucerian English with North Anglian. Nevertheless, it was received with marked enthusiasm, chiefly because it was in a form then unknown to English literature, and showed unmistakable command of meter and phrase.

Spenser's greatest achievement, "The Faerie Queene," which he himself modestly called a "simple song," proved to be the greatest poem that was written in England since Chaucer wrote his "Canterbury Tales." Spenser created the nine-lined stanza in which this poem was penned. The first three books of "The Faerie Queene" were written among the green alders by the Mulla's shore, whither Spenser withdrew after the death of his friend Sidney. They were issued in 1586. When asked to explain "the ethical part of moral philosophy" by some of his associates then in Ireland, he replied that he could not do so offhand, but that he had in preparation a poem which would illustrate it in action. Spenser was esteemed by these associates as a scholar "not only perfect in the Greek tongue, but also very well read in philosophy, both moral and natural." This was undoubtedly due to the fact that Spenser, if not actually the most learned, was one of the most learned of the English poets. In 1596 Spenser, who had held public office first as clerk of the council for Munster and later as

sheriff of Cork, went to England, and there published the fourth, fifth, and sixth books of "The Faerie Queene," and then returned home, where he hoped to live the rest of his life in the peaceful enjoyment of that reputation which his work had achieved for him. But he had barely settled down there when the smoldering embers of rebellion broke aflame, and the oppressed peasantry marched upon his home, which they sacked and set on fire. Spenser and his wife, who were forced to abandon their child in the haste of their flight, barely escaped with their lives, and, crossing to England, found shelter in King Street, Westminster, where, three months later, the poet passed away (January 16, 1599). He died in abject poverty. Ben Jonson declared that he perished for lack of bread, and that when the Earl of Essex heard of his distress he sent twenty pieces<sup>93</sup> to relieve his need, but the poet returned them, regretting he had no time to spend them.

The quality of Spenser's work in "The Faerie Queene" was uneven. The earlier books show the poet at his best; in the later books he seems to have striven to interweave with allegory the history of his own time, and thereby marred what has otherwise been described as the most exquisite picture of chivalrous life that has ever been limned in English words. Nevertheless, Spenser has exerted great influence on the poetic literature of England. In his own day he had several imitators, such as William Smith, who wrote "Chloris" (1595), and Richard Niccols, the author of "The Beggar's Ape" (1627). Milton, who characterized him as "our sage and serious poet, Spenser," considered him a sure guide as a thinker and as a poet. Bunyan's "Pilgrim's Progress" has been attributed to the influence

<sup>93</sup> A piece was an English coin worth from 20 to 22 shillings

of Spenser's "Faerie Queene" on its author by Dr. Samuel Johnson. Dryden found in Spenser a master of English and one endowed with natural genius and a greater fund of knowledge to support it than any other poet. James Russell Lowell declared that no other poet has given an impulse to so many and so diverse minds as did Spenser, under whose inspiration wrote such men as Thomson, Burns, Coleridge, Wordsworth, Southey, Keats, Shelley, and Byron. Charles Lamb gave him his just title when he styled Spenser "the poet's poet"

Although his work ranks below that of Chaucer, Shakespeare, Ben Jonson, and Milton, it unites rare genius with purity, luxuriant and prolific power of imagination with sweetness of language and elegance of expression. For tenderness of feeling and purity of thought Spenser's work has possibly never been surpassed.

The following extract from the second eclogue of the "Shepherd's Calendar," tells in part the "Tale of the Oak and the Briar," and will serve as a specimen of English in 1579:

There grew an aged tree on the green,  
 A goodly Oak sometime had it been,  
 With arms full strong and largely displayed,  
 But of their leaves they were disarrayed;  
 The body big and mightily pight,<sup>94</sup>  
 Thoroughly rooted, and of wondrous height:  
 Whilom he had been the king of the field,  
 And mochel<sup>95</sup> mast to the husband<sup>96</sup> did yield,  
 And with his nuts larded many swine;  
 And now the grey moss marred his rine,<sup>97</sup>  
 His bared boughs were beaten with storms,  
 His top was bald and wasted with worms,

<sup>94</sup> Firm  
<sup>95</sup> Much.

<sup>96</sup> Husbandman  
<sup>97</sup> Rind (bark).

His honour decayed, his branches sere.  
Hard by his side grew a bragging Brere,  
Which proudly thrust into th' element,  
And seemed to threat the firmament;  
It was embellished with blossoms fair,  
And thereto aye wonted to repair  
The shepherds' daughters to gather flowers,  
To paint their garlands with his colours;  
And in his small bushes used to shrowd  
The sweet nightingale, singing so loud,  
Which made this foolish Brere wex so bold,  
That on a time he cast him to scold  
And sneb the good Oak, for he was old.

Why stand'st there, quoth he, thou brutish block?

When **Richard Hooker** gave to the world his "Laws of Ecclesiastical Polity" he enriched English literature with a masterpiece of philosophical thought, notable as much for its gracefulness of style as for its nice discriminations in the choice of words. Hooker was born at Heavitree, near Exeter, England, in 1553 or 1554. While at school he showed such marked aptitude and unusual facility in acquiring knowledge that his teacher advised his parents to educate him for the Church. This they were unable to do, but an uncle, John Hooker, secured his admission to Corpus Christi College at Oxford, gave him a small pension, and secured for him the patronage of Bishop Jewel, through whose influence he obtained a clerkship in the college.

In 1567 Richard Hooker entered on his duties, and had been in the University barely four years when his patron, Bishop Jewel, died (1571). Fortunately for him, he found another friend in Dr. Cole, then the president of the college, who offered to replace Jewel as his patron. Necessity compelled Hooker to accept, but he determined to secure his

independence, and devoted all his spare time to teaching. Among his pupils were Edwin Sandys and George Cranmer. It was due to the influence of the former upon his father, the Archbishop of York, that Hooker received the Mastership of the Temple (1585). While at the University, Hooker became so famous as a scholar in Oriental languages that in 1579 he was appointed lecturer in Hebrew, and two years later entered the Church.

Immediately after Hooker had entered into his duties as Master of the Temple he came into contact with his rival for that office, William Travers, who held a lectureship in the Temple at the time. According to custom, Hooker was called upon to preach a sermon every morning, while Travers had to deliver a lecture every afternoon. As each man held views diametrically opposed to the other, it was not long before Travers, in his afternoon lectures, aimed to refute the views expressed in the sermon delivered by Hooker in the morning. So keen became the contest that Archbishop Whitgift forbade Travers to preach. This drove the rivals into print. Travers petitioned the Council to rescind the prohibition, and Hooker published "An Answer to the Petition of Mr. Travers." In addition, he printed a number of sermons dealing with certain specific points in the controversy; but realizing that he could not treat the subject as a whole satisfactorily in this way, he determined to write a comprehensive treatise by which its merits might be judged. To this end he petitioned Archbishop Whitgift for permission to withdraw from the Temple, begging at the same time that he might be appointed to some country parsonage, where, as he expressed it, "I may keep myself in peace and privacy and behold God's blessing spring out of my mother earth, and eat my own

bread without oppositions." Hooker's wish being granted, he withdrew in 1591 to the rectory of Boscombe, in Wiltshire, where he set to work to produce his "Eight Books of the Laws of Ecclesiastical Polity." The first four of these he published in 1594, and in 1595 was rewarded for the service he had done the Church thereby with the rectorship of Bishop's Bournes, near Canterbury, in Kent, whither he removed, and there strove to complete the rest of the series, but while traveling from Gravesend to London he took a severe cold, from the effects of which he died on November 2, 1600. The fifth book was printed in 1597, and a volume containing what purported to be the sixth and eighth books appeared in 1648. The authenticity of the sixth book has been challenged, and was shown by Keble to consist of matter totally at variance with the subject which Hooker had designed to treat. The seventh book, which was published in 1662, formed a part of a new edition of the work issued by Gauden. This and the eighth book are considered in substance the work of Hooker.

The chief charm of Hooker's "Ecclesiastical Polity" lies in the fact that it contains no affectations of language. Its clearness, however, is marred by such intricacies of construction as the inversion of clauses and the great length of many of its sentences, but these defects are compensated by the moderation of its tone and the dignity of its style. Hallam, the historian, pronounced the first book "a masterpiece of English eloquence."

The following is an extract from that part of "Ecclesiastical Polity" which treats of "the Law whereby Man is in his Actions directed to the imitation of God":

God alone excepted, who actually and everlastingly is whatsoever he may be, and which cannot hereafter be that which

now he is not, all other things besides are somewhat in possibility, which as yet they are not in act. And for this cause there is in all things an appetite or desire, whereby they incline to something which they may be, and when they are it, they shall be perfecter than now they are. All which perfections are contained under the general name of *Goodness*. And because there is not in the world any thing whereby another may not some way be made the perfecter, therefore all things that are, are good. Again, sith there can be no goodness desired which proceedeth not from God himself, as from the supreme cause of all things; and every effect doth after a sort contain, at least wise resemble, the cause from which it proceedeth. all things in the world are said in some sort to seek the highest, and to covet more or less the participation of God himself. Yet this doth nowhere so much appear as it doth in man; because there are so many kinds of perfections which man seeketh.

The first degree of goodness is that general perfection which all things do seek, in desiring the continuance of their being. All things therefore coveting as much as may be to be like unto God in being ever, that which cannot hereunto attain personally doth seek to continue itself another way, that is by offspring and propagation. The next degree of goodness is that which each thing coveteth by affecting resemblance with God, in the constancy and excellency of those operations which belong unto their kind. The immutability of God they strive unto, by working either always or for the most part after one and the same manner, his absolute exactness they imitate, by tending unto that which is most exquisite in every particular. Hence have risen a number of axioms in philosophy, showing how *The works of nature do always aim at that which cannot be bettered.*

### *1. The Influence of the Drama*

The dramatic productions already referred to as Mystery Plays (see "Chaucerian Period," p 34), which originated with the monks, and usually treated religious themes, were subsequently divided into Miracles and Moralities—the Miracles being restricted to plays based upon Bible narra-

tive or on the legendary history of the saints, and the Moralities being confined to the presentation of allegorical stories designed to teach ethical or religious lessons

The division was due chiefly to the fact that, with the advancement of learning, there was a corresponding elevation of public taste and a consequent demand for something more refined than the Miracle Plays which, by the time of Henry VI. (1422-1461), had come into the control of laymen, and were used by them as a means for attacking the clergy. Then the most sacred themes were treated with scandalous freedom and in the broadest manner. The coarsest of mirth and filthiest of jokes were introduced to cater to "the brutality or pruriency"<sup>98</sup> of the audience.

Of the Miracles, the Coventry Mysteries were, probably, among the most famous. Dugdale in his "History of Warwickshire," published in 1656, states that "Before the suppression of the monasteries this city was very famous for the pageants that were play'd therein, upon Corpus Christi Day (one of their ancient faires) which occasioning very great confluence of people thither from far and near, was of no small benefit thereto: which pageants being acted with mighty state and reverence by the Grey Friars, had theaters for the several scenes, very large and high, placed upon wheels, and drawn to all the eminent parts of the city, for the better advantage of spectators, and contain'd the story of the Old and New Testament, composed in the old Englishe rithme, as appeareth by an ancient MS. (in Bibl. Cotton. Vesp. D. VIII) intituled, 'Ludus Corporis Christi,' or 'Ludus Coventriae.' " "I have been told," says Dugdale, "by some old people, who in their younger years were eye-witnesses of these pageants so

<sup>98</sup> Thomas Arnold, "Encyclopædia Britannica," article, "English Literature."



acted, that the yearly confluence of people to see that shew was extraordinary great, and yielded no small advantage to this city." The celebrity of the performances may be inferred from the rank of the audiences; for, at the festival of Corpus Christi, in 1483, Richard III. visited Coventry to see the plays, and at the same season, in 1492, they were attended by Henry VII. and his queen, by whom they were highly commended.

To what Dugdale tells of the Coventry Mysteries may be added Archdeacon Rogers's account of those played at Chester. "The Mysteries acted there are four and twenty in number, and were performed by the trading companies of the city. Every company had his pagiante, or parte, which pagiantes were a highe scafolde with two rowmes, a higher and a lower upon 4 wheeles. In the lower they apparelled themselves, in the higher rowme they played, being all open on the tope, that all behoulders might heare and see them. The places where they played them was in every streete. They begane first at the Abay Gates, and when the pagiante was played, it was wheeled to the High Cross before the mayor, and so to every streete; and so every street had a pagiante playing before them, till all the pagiantes for the daye appointed were played, and when one pagiante was neere ended, worde was broughte from streete to streete, that soe the mighte come in place thereof, excedinge orderlye, and all the streetes had their pagiante afore them, all at one time, playing together, to se which playes was great resorte, and also scafoldes, and stages made in the streetes, in those places wheare they determined to playe their pagiantes." (Harleian MS. 1948.) These were performed for the last time in 1574.

The Moralities were written on a higher plane and

proved to be the medium of transition to the modern drama. But the depicting of Virtue vanquishing Vice was not altogether to the public taste, especially when it took as many as nine hours to accomplish the task, and the Moralities, unable to withstand the introduction of the translated plays of Plautus and Terence, which were the pioneers of a higher state of culture, gradually lost their hold on the public. John Heywood's "Interludes," to which reference has already been made, proved another step in advance since instead of personifications, genuine characters appeared therein, not as individuals, but as types of certain classes such as a *palmer*, *pedler*, *soldier*, etc. But the molding of English drama into refined form was done through the agency of Greek and Latin plays and the elegant productions of Italy and Spain. With the higher tone came greater popularity, and the demand for a fixed home instead of a traveling one for plays and players.

Before the licensed theater was introduced the court-yards of many of the London inns were occasionally converted into temporary theaters. Among these the yards of "La Belle Sauvage" at the foot of Ludgate Hill, of "The Red Bull" in Bishopsgate Street, and of "The Cross Keys" in Gracechurch Street, London, were the most popular. Five of them were converted into permanent playhouses between 1570 and 1630. During this period theaters were built, and the stage became a permanent institution. So great was the demand for theatrical entertainment during Elizabeth's reign that licenses were issued to no less than 200 playhouses in different parts of London. Then the players were under the patronage of the Queen or of some nobleman, or they would have been unable to pursue their calling in safety. The first licensed public

theater was opened at Blackfriars, London, in 1576, and thenceforward the influence of the drama on the life and manners, as well as on the speech of the people was established. With the dawn of the Commonwealth (1649) came the closing of the theaters, for the God-fearing Puritans had no use for a stage that was steeped in shameless vices and one where unbridled licentiousness held sway. They were kept shut until the Restoration (1660) and reopened with a blaze of splendor, which had a dazzling effect on the people. Women now first impersonated the female characters. Stage settings were changed and beautifully painted scenery replaced the crude notice-boards of the formative period. Brilliant costumes displaced the tawdry attire of the players. The playhouses themselves were finely decorated. No effort was spared to draw the people out of the restraining influence under which the Puritan government had left them. Every night they swarmed to the play to be entertained with scenes in which Vice attired in the garb of Virtue flaunted itself upon the boards. The plays of Dryden and of Wycherley, those of Congreve, Vanbrugh, and Farquhar, were all morally bad. In fact, under the Restoration the tone of the drama was debased by works that were a disgrace to the nation; works which lowered the standard of public morality so effectually that almost half a century passed before the corrupt tastes were corrected.

In the history of the English stage **Thomas Sackville**, later known as Lord Buckhurst, ranks as the first writer of genuine English tragedy. When a student in the Temple he collaborated with Thomas Norton in writing a play then named "Gorboduc," but which when revised was

called "Ferrex and Porrex." By command of Queen Elizabeth, who on her accession to the throne had selected Sackville for "continual private attendance upon her own person," the play was performed by some of Sackville's fellow students in the Temple at Whitehall as a part of the Christmas festivities of 1561

Sackville was born in 1536 at Buckhurst in Sussex, England. His father, Sir Richard Sackville, was distantly related to Elizabeth through the Boleyn family. Among his friends he counted Roger Ascham, who may possibly have taken some part in educating the young dramatist-poet, who became a distinguished diplomat. A few years of tuition at home, entrance at Hart Hall, Oxford, where he remained only a few terms, and a continuation of his course of studies at Cambridge led to his taking the degree of master of arts at the latter institution. Before leaving the university he achieved some reputation as a poet, and subsequently wrote, in the form of an allegory, a preface to a series of poems descriptive of the tragic fates of famous men. This was "The Induction to the Mirrour of Magistrates." The first of the series was "The Complaint of Henry, Duke of Buckingham." The remainder, the work of writers of lesser rank, consists of poetic histories of the lives of the famous men who fell as martyrs during the gloomy years of Queen Mary's reign. The Induction describes Revenge, Dread, and Remorse, "within the porch and jaws of hell" as well as other awful influences which prey unceasingly upon human weakness. Although this poem consists of only a few hundred lines, these show such power and command of language as to have earned for Sackville a high place among British poets.

As a statesman and ambassador, Sackville carried out

his instructions and all negotiations entrusted to him with fearless fidelity and honor to his country and to himself. It was he who, in 1586, was selected for the delicate task of announcing her doom to the ill-fated Mary, Queen of Scots. Again, in 1587, he was sent as ambassador to The Hague to "expostulate in favor of peace with a people who knew that their existence depended on war." That he discharged his duties with sagacity was shown by the historian of "The United Netherlands," yet on his return home he received no praise but incurred Elizabeth's displeasure on account of the independent course he chose to pursue in regard to the Queen's favorite, the Earl of Leicester, and in consequence was ordered to remain within the precincts of his own estate for almost a year. He returned to favor after the death of Leicester, and in 1588 was created knight of the Order of the Garter. When the Chancellorship of the University of Oxford became vacant Sackville was selected to fill it, and on the death of Lord Burleigh, in 1599, was appointed Lord High Treasurer of England, an office which he held till death came suddenly upon him while seated at a council table at Whitehall, April 19, 1608.

The following lines are from "The Induction" and afford a vivid picture of the author's idea of a winter's day:

*The Induction*

The wrathful Winter, proaching on apace,  
With blustering blasts had all ybared the treen,  
And old Saturnus, with his frosty face,  
With chilling cold had pierced the tender green;  
The mantles rent, wherein enwrapped been  
The gladsome groves that now lay overthrown,  
The tapets torn, and every tree down blown.

The Soil, that erst so seemly was to seen,  
 Was all despoiled of her beauty's hue.  
 And soote fresh flowers, wherewith the Summer's Queen  
 Had clad the earth, now Boreas' blasts down blew,  
 And small fowls, flocking, in their song did rue  
 The Winter's wrath, wherewith each thing defaced  
 In woful wise bewailed the summer past.

Hawthorn had lost his motley livery,  
 The naked twigs were shivering all for cold,  
 And dropping down the tears abundantly,  
 Each thing, methought, with weeping eve me told  
 The cruel season, bidding me withhold  
 Myself within; for I was gotten out  
 Into the fields, whereas I walked about.

When lo the Night, with misty mantles spread,  
 Gan dark the day, and dim the azure skies;  
 And Venus in her message Hermes sped  
 To bloody Mars, to will him not to rise,  
 Which she herself approached in speedy wise;  
 And Virgo hiding her disdainful breast,  
 With Thetis now had laid her down to rest.

. . . . .  
 And pale Cynthèa, with her borrowed light,  
 Beginning to supply her brother's place,  
 Was past the noonsteed six degrees in sight,  
 When sparkling stars amid the heaven's face,  
 With twinkling light shone on the earth apace,  
 That, while they brought about the Nightes chare,  
 The dark had dimmed the day ere I was ware.

And sorrowing I to see 'he summer flowers,  
 The lively green, the lusty leas forlorn,  
 The sturdy trees so shattered with the showers,  
 The fields so fade that florished so beforne,  
 It taught me well—all earthly things be born  
 To die the death, for nought long time may last;  
 The summer's beauty yields to winter's blast.

In English literature the light which has shone with the greatest brilliancy during the past three hundred years, and burns with most luster to-day, is that which was kindled by **William Shakespeare**. With a remarkably small vocabulary at his command Shakespeare described or depicted the widest variety of human experience. In his own time, Jonson, his contemporary, "allowed him the first place among all dramatists, including those of Greece and Rome, and claimed that all Europe owed him homage." Of all the great literary works the world has seen, excepting the Bible, none have been translated more often and into a greater number of languages than the plays and poems of William Shakespeare. To him more than to any other master of English we owe an everlasting debt as the supreme creative and poetical genius of our tongue. No writer has ever approached him in constructive power; none has ever shown such strength combined with such varied imagination. In his dramatic work he portrayed every condition of life and almost every phase of human affairs conceivable. Of his genius no estimate can be adequate. His knowledge of human character, his wealth of wit, his intensity of passion, his fertility of imagination, and his mastery of language have never been equaled. Shakespeare's style, if compared with that of all other authors, will be found to be the most natural. Of the art of euphonious expression he was past master. Every page of his work contains examples of that form of intensified expression in which some well-chosen words convey a complete train of ideas focused on a single perspicuous point—words so free, so well fitted to express his ideas, and so natural and familiar that their full meaning can be easily understood by the simplest mind. Of his manner, the late

Professor Spencer Baynes said. "He could talk simply and naturally without a touch of patronage or condescension to a hodman on his ladder, costermonger at his stall, the tailor on his board, the cobbler in his combe . . . the plowman in his furrow, or the base mechanicals at the wayside country inn. . . . He could seize from the inner side by links of vital affinity every form of higher character, passionate, reflective, or executive—lover and prince, duke and captain, legislator and judge, counselor and king—and portray with almost equal ease and with vivid truthfulness men and women of distant ages, of different races, and widely sundered nationalities."<sup>99</sup>

Shakespeare's wit was boundless, his passion intense and inimitable. His thirty-seven plays are classed as comedies, tragedies, and histories. The finest of his comedies are "As You Like It," "A Midsummer Night's Dream," and "The Merchant of Venice." His great tragedies are "Macbeth," "Romeo and Juliet," "Othello," "Hamlet," and "King Lear," and of his histories the finest are "Julius Cæsar," "Henry V.," and "Richard III." To have read these eleven plays is to have read Shakespeare at his best.

Some critics have censured Shakespeare's language for obscurity—"it is full of new words in new senses" they say. As to this, Sidney Lee declares that "although sudden transitions, elliptical expressions, mixed metaphors, obsolete words, indefensible verbal quibbles, and a few hopelessly corrupt readings disturb the modern reader's equanimity, the glow of the author's imagination leaves few passages wholly unilluminated."<sup>100</sup> It is unfortunate for the language that some persons more familiar with the

<sup>99</sup> "Encyc Brit" s v "Shakespeare"

<sup>100</sup> "Dict of National Biog.," s v "Shakespeare."



text than with the spirit of Shakespeare's writings are given to cite him as authority in defense of illiterate English forms. These persons often overlook the type of character into whose mouth Shakespeare put the words they cite in support of their contentions. That he intended all of his characters to be speakers of correct English is inconceivable, and, therefore, most of the passages in his writings which are of doubtful construction may have been written deliberately. It is equally unfortunate for the advocates of the phonetic forms of English spelling that another class of persons fondly cherishes the belief that the spellings used in the modern editions of Shakespeare's works are identical in form with those which the great writer used. The slogan of this class of persons is "the spelling of Shakespeare is good enough for us!" Little do they know of this spelling. Possibly, very few of them have heard that the dramatist spelled his name in no less than sixteen different ways.

William Shakespeare was born at Stratford-on-Avon, in Warwickshire, England, in April, 1564. The day of Shakespeare's birth is unknown. There is an inscription on his monument that states he died on April 23 (new style, May 3), 1616, in the fifty-third year of his age. Accordingly, tradition has fixed on April 23rd as the day of his birth, and if he became fifty-two on the day of his death he may have been correctly described on his monument as in the fifty-third year of his age.

On Wednesday, April 26, or, according to the new style, May 6, 1564, at Stratford-on-Avon was baptized "Gulielmus filius Johannes Shakspere." The plague had spread to Stratford, but had spared the home of John Shakespeare. Knight tells us that from June 30th to December 31st, two

hundred and thirty-eight persons, one-ninth of the inhabitants of Stratford, were carried to the grave.

William Shakespeare probably entered the free grammar school of his native town in 1571, and there received some training in the Latin language and literature, which proved of immense service to him in later life. Family reverses caused his removal from school at an early age, and when but thirteen years old he "exercised his father's trade," which, according to Aubrey, was that of a butcher. When he attained the age of eighteen, Shakespeare married Anne, the daughter of Richard Hathaway, a yeoman who dwelt at Shottery, in the neighborhood of Stratford. Anne Hathaway was eight years older than Shakespeare. Early in 1585 she bore him twins, a son named Hamnet and a daughter named Judith, who were both baptized on February 2nd. Later in that year Shakespeare left Stratford, and for the next eleven years saw very little of his family. He set out for London, which he reached in 1586, but what he did for a living when he first reached there is not positively known. Tradition has it that he served an apprenticeship with a printer named Vautrollier; that he secured a position as a lawyer's clerk; that he held horses for men of fashion who attended the theater owned by James Burbage, who himself kept a livery stable at Smithfield. Of the three means of securing a livelihood, possibly the last was the one which Shakespeare adopted, as it led to his appointment as call-boy and, subsequently, to the office of deputy-prompter. That he prospered at whatever calling he followed is known from the fact that in 1589 he owned a share in the Blackfriars Theater, where he not only adapted old plays, but produced new ones, and even took part in them. Fortune continued to favor him, and

he became part-owner of the Globe Theater. During this time he took part in Ben Jonson's "Every Man in His Humour," and also acted in his own plays, taking such parts as the Ghost in "Hamlet," and Adam in "As You Like It." Although a fair actor, he was a better manager, and at one time derived a yearly income from his various interests which would amount to \$7,500 in our own coin. Fortunately for him, he soon found out that he could make more money as a playwright than as a performer, and he devoted twenty years of his life to writing.

Between his twenty-seventh and his forty-seventh years he produced all of his plays. His poem, "Venus and Adonis," published in 1593, secured for him a greater share of public attention than his earlier plays. Queen Elizabeth signaled him out for special favor, and thenceforward he moved among the most cultivated men of his time. After the Queen's death he continued in royal favor, and James I. is said to have exceeded Elizabeth in his appreciation of the dramatist.

The closing years of Shakespeare's life (1611-1616) were spent at Stratford-on-Avon. He sold his shares in the Blackfriars and the Globe theaters in 1611, and retired to Stratford, where he settled in New Place. He took part in the public life of his native town, sharing both its civic and social responsibilities. In the spring of 1616 he entertained his old friends, Ben Jonson and Michael Drayton, at New Place, where they had "a merry meeting." He died of a fever contracted at this time, but the exact cause of his death has not been determined. On April 25, 1616, he was laid to rest near the north wall of the chancel in Stratford Church.

It is said that he was the author of his own epitaph,

which he wrote from the fear that after death his bones would be disinterred and thrown into the charnel-house hard by the church. The curse pronounced he thought would prove an effective check to the disturbance of his remains.

“Good frend for Jesus’ sake forbeare  
To digg the dust enclosed heare:  
Blest be ye man yt spares thes stones,  
And curst be he yt moves my bones.”

There is no question that Shakespeare is the greatest of the English poets as well as the greatest of our dramatists. As Dr. Craik has expressed it, “his sympathy is the most universal, his imagination the most plastic, his diction the most expressive, ever given to any writer. His poetry has in itself the power and varied excellences of all other poetry. While in grandeur, and beauty, and passion, and sweetest music, and all the other higher gifts of song, he may be ranked with the greatest—with Spenser, and Chaucer, and Milton, and Dante, and Homer—he is at the same time more nervous than Dryden, and more sententious than Pope, and more sparkling and of more abounding conceit, when he chooses, than Donne, or Cowley, or Butler. In whose handling was language ever such a flame of fire as it is in his? His wonderful potency in the use of this instrument would alone set him above all other writers.<sup>101</sup> Language has been

<sup>101</sup> Whatever may be the extent of the vocabulary of the English language, it is certain that the most copious writer has not employed more than a fraction of the entire number of words of which it consists. It has been stated that some inquiries set on foot by the telegraph companies have led to the conclusion that the number of words in ordinary use does not exceed 3,000. A rough calculation, founded on Mrs. Clarke’s Concordance, gives about 21,000 as the number of words to be found in the plays of Shakespeare, without counting inflectional forms as distinct words. Probably the vocabulary of no other of our great writers is nearly so extensive. Todd’s “Verbal Index” would not give us more than about 7,000 for Milton, so that, if we were to add even 50 per cent. to compensate for Milton’s inferior voluminousness, the Miltonic vocabulary would still be not more than half as copious as the Shakespearian.

*The Life of King Henry the Eighth.*

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*Wol.* So farewell, to the little good you beare me.  
 Farewell! A long farewell to all my Greatness.  
 This is the state of Man; to day he puts forth  
 The tender Leaves of hopes, to morrow Blossomes,  
 And beares his blushing Honors thicke vpon him.  
 The third day, comes a Frost; a killing Frost;  
 And when he thinkes, good estate man, full surely

His Greatness is a ripening, nippes his roote.  
 And then he falls as I do. I haue ventur'd  
 Like little wanton Boyes that swim on bladders;  
 This many Summers in a Sea of Glory,  
 But farre beyond my depth: my high-blowne Pride  
 At length broke vnder me, and now ha's left me  
 Wery, and old with Seruice, to the mercy  
 Of a rude Sream, that must for euer hide me.  
 Vaine pompe, and glory of this World, I haue ye,  
 I feele my heart new open'd: Oh how wretched  
 Is that poore man, that hangs on Princes fauours!  
 There is betwixt that smile we would asure too,  
 This sweet Aspect of Princes, and their ruine,  
 More pangs, and feares then warres, or women haue;  
 And when he falls, he falls like Lucifer,  
 Neuer to hope againe.

*Enter Cromwell, standing asunder.*  
 Why haue you now *Cromwell*?

*Crom.* I haue no power to speake Sir.

*Car.* What, am I d

As my misfortunes? Can thy Spirit wonder  
 A great man should decline? Nay, and you weep  
 I am faileindeed.

*Crom.* How does your Grace

*Car.* Why well

Neuer so truly happy, my good *Cromwell*  
 I know my selfe now, and I feele within me,  
 A peace above all earthly dignities  
 A still, and quiet Conscience: The King ha's cur'd me,  
 I humbly thanke his Grace: and from these shoulders  
 These ruin'd Pillers, out of pitty, taken  
 A load, would sinke a Navy (too much Honor)  
 O tis a burden *Cromwell*: tis a burden  
 Too heavy for a man, that hopes for Heauen.

*Crom.* I am glad your Grace,

Has a made that right vse of it

*Car.* I hope I haue;

I am able now (me thinks)  
 (Out of a Fortitude of Soules, I feele)  
 To endure more Miseries, and greater farre  
 Then my Weake hearted Enemies, dare offer  
 What Newes abroad?

*Crom.* The heauiest, and the worst,

Is your displeasure with the King

*Car.* God blesse him,

*Crom.* The next is, that Sir *Thomas Moore* is chosen

Lord Chancellor in your place

*Car.* That is somewhat sodain

But he's a Learned man: May he continue  
 Long in his Highnesse fauour, and do Iustice  
 For Truths sake, and his Conscience; that his bones,  
 When he's a run his course, and sleepest in Biersings,  
 May haue a Tombe of Orphans teares wept on him,  
 What more?

*Crom.* That *Cromwell* is return'd with welcome;  
 Intail'd Lord Arch-bishop of Canterbury,

*Car.* That's Newes indeed

*Crom.* Last, that the Lady *Anne*,

Whom the King hath in secret long married,  
 This day was view'd in open, as his Queene,  
 Going to Chappell: and the voyce is now  
 Only about his Coronation.

*Car.* There was the waight that pull'd me downe.

*O Cromwell,*

The King ha's gone beyond me: All my Glories  
 In that one woman, I haue lost for euer.

No Son, shall euer vsue forth mine Honors,  
 Or gild against the Noble Troopes that waighted  
 Vpon my smiles. Go get thee from me *Cromwell*,  
 I am a poore saine man, vnworthy now  
 To be thy Lord, and Master: Seeke the King  
 (That Sun, I pray may neuer set) I haue told him,  
 What, and how true thou art; he will aduance thee  
 Some little memory of me, will stirre him  
 (I know his Noble Nature) not to let  
 Thy hopefull Seruice perish too: Good *Cromwell*  
 Neglect him not; make vse now, and prouide  
 For thine owne future safety

*Crom.* O my Lord,

Must I then leave you? Must I neede forgo  
 So good, so Noble, and so true a Master?  
 Beare witness, all that haue not hearts of Iron,  
 With what a sorrow *Cromwell* leaves his Lord.  
 The King shall haue my Seruice; but my prayes  
 For euer, and for euer shall be yours.

*Car.* *Cromwell*, I did not thinke to find a teare

In all my Miseries: But thou hast forc'd me  
 (Out of thy honest truth) to play the Woman.  
 Let's dry our eyes: And thus farre heare me *Cromwell*,  
 And when I am forgotten, as I shall be,  
 And sleepe in dull cold Marble, where no mention  
 Of me, more must be heard of: Say I taught thee,  
 Say *Wolsey*, that once trod the wayes of Glory,  
 And founded all the Depths, and Shoales of Honor,  
 Pound thee a way (out of his wracke) to rise in.

A sure, and sife one, though thy Master must lie  
 Marke but my Fall, and that that Ruin'd me  
*Cromwell*, I charge thee, fling away Ambition,  
 By that sinne fell the Angels: how can man then  
 (The Image of his Maker) hope to win by it?  
 Loue thy selfe last, cherish those hearts that hate thee;  
 Corruption wins not more then Honesty  
 Still in thy right hand, carry gentle Peace  
 To silence enuious Tongues: Be iust and feare not;  
 Let all the ends thou aim'st at, be thy Countreys;  
 Thy Gods and Truths: Then if thou fall (O *Cromwell*)  
 Thou fall'st a blessed Martyr.

Serue the King: And prythee leade me in

There take an Inventory of all I haue,

To the last peny, as the Kings: My Robe,

And my Integrity to Heauen, is all,

I dare now call mine owne: O *Cromwell*, *Cromwell*,

I bid seru'd my God, with halfe the Zeale

I seru'd my King: he would not in mine Age

Haue left me naked to mine Enemies.

*Crom.* Good Sir, haue patience

*Car.* So I haue: Farewell

The Hopes of Court, my Hopes in Heauen do dwell.  
*Exit.*

called the costume of thought; it is such a costume as leaves are to the tree or blossoms to the flower, and grows out of what it adorns. Every great and original writer accordingly has distinguished, and as it were individualized, himself as much by his diction as by even the sentiment which it embodies; and the invention of such a distinguishing style is one of the most unequivocal evidences of genius. But Shakespeare has invented twenty styles. He has a style for every one of his great characters, by which that character is distinguished from every other as much as Poe is distinguished by his style from Dryden, or Milton from Spenser. And yet all the while it is he himself with his own peculiar accent that we hear in every one of them.’<sup>102</sup>

But even so great a man could not escape the gibes and sneers of his less successful contemporaries. In 1592 in his “Groatsworth of Wit,” Robert Greene thus described him :

“There is an upstart crow, beautified with our feathers, that, with his tiger’s heart wrapt in a player’s hide, supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute *Johannes Factotum*, is, in his own conceit, the only *Shake-scene* in a country.”

In later years Dryden decried him, and James Thomson dubbed him, “wild Shakespeare” in “The Season’s Summer”—“Is not wild Shakespeare thine and Nature’s boast?”

On page 103 is shown a photographic reproduction from the First Folio Edition of Henry VIII., act iii, scene 2, and it consists of Cardinal Wolsey’s “Soliloquy upon his Fall.” It affords a good illustration of that orthography which many of the opponents of spelling reform love to fall

<sup>102</sup> “English Literature,” Vol. I, pp 591, 592

back upon when they say—"The spelling of Shakespeare (and of Milton) is good enough for me."

**Benjamin Jonson**, or as he was familiarly called in his own time and commonly so since, Ben Jonson, was the son of a clergyman. He was born in 1572 or 1573, and was a direct descendant of the Johnstons of Annandale, whence his grandfather set out for and settled in Carlisle. A few days after Ben Jonson's birth his father died; his mother married again—this time to a master bricklayer. In those days the bricklayer was a craftsman, and the lesser clergy ranked as the equals of only tradesmen and servants. The paternal home was situated in Hartshorn Lane, near Charing Cross, and there Jonson was, as he expressed it, "poorly brought up." At first he attended the parish school of St. Martins-in-the-Fields close by, but shortly afterward, at the instance of one William Camden, who then was second master of Westminster school, and who undertook to bear the expenses of his schooling, he entered the latter institution. There he proved himself an apt pupil, but was not permitted to continue his studies any length of time, being taken from school and put to learn his stepfather's trade. Jonson found this occupation intolerable and ran away from home. He escaped to Flanders, where he enlisted with the English troops then engaged in fighting the Spaniards. The rough life which he was forced to lead as a soldier left a permanent mark on his character and habits. Loud of voice, boastful, and boorish, he was ill-fitted to mingle with the dapper courtiers in attendance upon Queen Elizabeth and King James I., yet after he had forsaken the trowel and the pike he took up the pen and almost immediately sprang into fame. In 1595 he began to work for the stage, driven thence perhaps by poverty, perhaps

because of an unhappy marriage, but more probably because of natural bent. He was both player and playwright in 1597, and in 1598 gave to the world "Every Man in his Humour," which is classed as one of our finest comedies to-day, and which immediately placed him in the foremost rank of the dramatists of his time. This was followed by "The Case is Altered," which was staged in 1599. In the same year he produced a tragedy, "Robert II, King of Scots," in collaboration with Dekker, Chettle and one other "jentellmen," and "Every Man out of his Humour," which by special command was played before Queen Elizabeth.

Jonson, as a dramatist, reached the highest point in his career during the first half of James's reign. By the year 1616 he had written all the plays worthy of his pen. The tragedy "Catiline" appeared in 1611, but met with indifferent success. Then followed his comedies "Volpone or the Fox," produced in 1605; "Epicoene or The Silent Woman" (1609); "The Alchemist" (1610); "Bartholomew Fair" (1614); and "The Devil is an Ass" (1616). The composition of court masks occupied a part of this time. For some time thereafter he gave himself up to holiday-making, but in 1621 produced "Gipsies Metamorphosed," which was so well received by the King, before whom it was presented on three occasions, that he granted him "the reversion of the office of master of the revels,"<sup>103</sup> and would have conferred upon him the honor of knighthood but for Jonson's respectful declination.

Jonson's tragedies are eloquent, stately, and poetical. He avoided the looseness of fancy which characterized much of the work of his contemporaries that degenerated into licentiousness. He wrote for men of sense and knowledge.

<sup>103</sup> "Encyc Brit," XIII, s v. "Jonson"



Of his prose work one piece, which has been preserved to us, may be cited as particularly suited to a work of this kind.

Language most shews a man; speak, that I may see thee  
It springs out of the most retired and inmost parts of us, and is the image of the parent of it, the mind. No glass renders a man's form or likeness so true, as his speech. Nay, it is likened to a man; and as we consider feature and composition in a man, so words in language; in the greatness, aptness, sound, structure, and harmony of it. Some men are tall and big; so some language is high and great. Then the words are chosen, the sound ample, the composition full, the absolution plenteous, and poured out, all grace, sinewy and strong. Some are little and dwarfs; so of speech, it is humble and low; the words poor and flat; the members and periods thin and weak, without knitting or number. The middle are of a just stature. There the language is plain and pleasing: even without stopping, round without swelling; all well turned, composed, elegant, and accurate. The vicious language is vast and gaping; swelling and irregular; when it contends, high, full of rock, mountain and pointedness; as it affects to be low, it is abject and creeps, full of bogs and holes. And according to their subject these styles vary, and lose their names; for that which is high and lofty, declaring excellent matter, becomes vast and tumorous, speaking of petty and inferior things; so that which was even and apt, in a mean and plain subject, will appear most poor and humble in a high argument.

The next thing to the stature, is the figure and feature of language; that is, whether it be round and straight, which consists of short and succinct periods, numerous and polished, or square and firm, which is to have equal and strong parts, every thing answerable, and weighed.

The third is the skin and coat, which rests in the well joining, cementing, and coagmentation of words; when as it is smooth, gentle, and sweet; like a table upon which you may run your finger without rubs, and your nails can not find a joint, nor horrid, rough, wrinkled, gaping, and chapt; after these, the flesh,

blood, and bones come in question. We say it is a fleshy style, when there is much periphrasis, and circuit of words; and when with more than enough it grows fat and corpulent. It hath blood and juice, when the words are proper and apt, their sound sweet, and the phrases neat and picked. There be some styles again that are bony and sinewy. . . .

As old age crept upon him Jonson, in receipt of a meager salary irregularly paid, and beset with debt, became a prey to paralysis. For the very necessities of life he was compelled to write begging letters to his affluent noble friends. Life slowly ebbed until August 6, 1637, when he died, and three days later was buried in Westminster Abbey, where a square, time-worn tablet bearing the words "O Rare Ben Jonson" marks his last resting-place.

#### OTHER WRITERS

Another soldier who won fame with the pen was **Sir Walter Raleigh**, better known, perhaps, for his achievements at sea than on land. He was born at Hayes in Devonshire, England, in 1552, and after a brief sojourn at Oriel College, Oxford, espoused the cause of the French Protestants, enlisting in the Huguenots' army in 1569. For the next five years he followed the calling of a soldier, but found time to study seamanship, in which he became so proficient as to be created vice-admiral. His achievements in Ireland—whither he was sent to subdue the rebellious people, whom he butchered in cold blood as if they were wild beasts—although they did not reflect credit upon him as a humane commander, brought him to the attention of Queen Elizabeth, and he received special licenses to export wool and to sell wine. For some years thereafter he shone as a courtier and obtained various offices, as the posts of lord-warden of

the Stannaries, and vice-admiral of Devon and Cornwall. In addition he received a charter to develop and colonize Virginia, and spent more than £40,000 in the venture, which did not prove a success. Twice he sent out expeditions to achieve this; the first settlers retired discouraged, taking refuge on Drake's ships, but bringing back with them tobacco and the potato<sup>104</sup> as the only fruits of the enterprise; the second batch was either exterminated by the natives or assimilated with them.

But we are not concerned so much with Raleigh's achievements as an adventurous courtier, soldier, and seaman, as with the great work he began to write when confined in the Tower of London on a questionable charge of treason. For thirteen years he suffered solitary confinement, and these years he devoted to making experiments in chemistry and in writing a "History of the World"—a work which he was unable to complete. Beginning with the creation, Raleigh brought his achievement down to the second Macedonian war. Then followed his release and dispatch with a squadron of fourteen ships on an expedition to replenish a penniless King's treasury. He captured St. Thomas, obtained only two bars of gold, and suffering from ill-health, with "brains broken," he set sail for home. On landing at Plymouth he was arrested, taken to London, and on October 29, 1618, was sent to the block on the charge of treason that still hung over him. With what composure he advanced toward the block and faced death may be seen from his last words as he felt the edge of the ax which was to sever his head from his body—"This is a sharp medicine, but it will cure all diseases."

<sup>104</sup> The introduction and cultivation of the potato in Ireland were due to Raleigh, who assigned a part of his estates there to its cultivation

Raleigh's "History of the World" is remarkable for its spirited narrative, eloquence, deep learning, profound philosophy, and devout sentiment. It is cast in an antique mold and stamped with melancholy, due, no doubt, to the somber surroundings of his prison chamber. To the student of English it is notable as one of the finest specimens of the quaint and stately old English style.

Raleigh wrote in addition "A Narrative of a Cruise to Guiana," and a number of political pamphlets. He was also author of pleasing poetry which won for him the praise of Edmund Spenser, by whom he was called the "Summer Nightingale." As a man he was master of the art and finesse of the courtier, and as a seaman, soldier, and statesman he stood preeminent at a time prolific of famous men.

The following extract is from Sir Walter Raleigh's Essay on "The Sceptic." It is quoted from Oldys and Birch's edition of the "Works of Sir Walter Raleigh" (Vol. VII, pp. 553-54), published by the Oxford University Press in 1829.

It is evident also that men differ very much in the temperature of their bodies, else why should some more easily digest beef than shell-fish? and others be mad for the time, if they drink wine? There was an old woman about Arbeus, which drank three drams of cicuta (every dram weighing sixty barleycorns, and eight drams to an ounce) without hurt. Lysis, without hurt, took four drams of poppy; and Demothon, which was gentleman-sewer to Alexander, was very cold when he stood in the sun, or in a hot bath, but very hot when he stood in the shade. Athenagoras felt no pain if a scorpion stung him. And the Psilli (a people in Libya, whose bodies are venom to serpents), if they be stung by serpents or asps, receive no hurt at all.

The Ethiopians, which inhabit the river Hydaspis, do eat serpents and scorpions without danger. Lothericus, a surgeon,

at the smell of a sturgeon would be for the time mad. Andron of Argos was so little thirsty, that without want of drink he travelled through the hot and dry country of Libya Tiberius Caesar would see very well in the dark. Aristotle mentioneth of Thratius, who said, that the image of a man went always before him.

If then it be so, that there be such differences in men, this must be by reason of the diverse temperatures they have, and diverse dispositions of their conceit and imagination. for if one hate and another love the very same thing, it must be that their phantasies differ, else all would love it, or all would hate it. These men then may tell how these things seem to them good or bad; but what they are in their own nature they cannot tell.

If we will hearken to men's opinions concerning one and the same matter, thinking thereby to come to the knowledge of it, we shall find this to be impossible; for either we must believe what all men say of it, or what some men only say of it. To believe what all men say of one and the same thing is not possible; for then we shall believe contrarieties; for some men say that that very thing is pleasant, which others say is displeasing. If it be said we must believe only some men, then let it be shewed who those men are; for the Platonists will believe Plato, but the Epicures Epicurus, the Pythagoreans Pythagoras, and other philosophers the masters of their own sects; so that it is doubtful to which of all these we shall give credit. If it be said we must credit the greatest number, this seemeth childish; for there may be amongst other nations a greater number which deny that very point, which the greatest number with us do affirm; so that hereof nothing can certainly be affirmed.

**Francis Bacon**, the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal of England, was born at York House in the Strand, London, January 22, 1561. He achieved great distinction as a lawyer, but far greater renown as a philosopher and essayist. In the law he rose

step by step from Queen's Counsel to Lord High Chancellor of England, with the title of Baron Verulam, and ultimately became Viscount St. Albans. But the splendor of his career was dimmed by accusations of bribery and corruption. He was impeached, tried, convicted, fined and imprisoned in the Tower of London for two days, then set free a disgraced and broken man. But the world is quick to forget, and it forgot his frailties in remembering the great service he did to the language and literature of his native land by producing his inimitable "Essays" first published in 1597, and his famous *Novum Organum*, which appeared in 1620. Of him Ben Jonson, his contemporary, wrote: "There happened in my time one noble speaker who was full of gravity in his speaking. His language, where he could spare or pass by a jest, was nobly censorious. No man ever spoke more neatly, more pressly, more weightily, or suffered less emptiness, less idleness in what he uttered. . . . I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever, by his work, one of the greatest men and most worthy of admiration that had been in many ages."

Bacon's "Essays" are examples of the finest work ever done in English prose, and as such place him in the first rank of the English Classics. It is due as much to the excellence of their style as to the interesting character of the subjects of which they treat that Bacon's "Essays" are read more generally than any other of his works. So highly were these essays esteemed by Hallam that he declared it "would be derogatory to a man of the slightest claim to polite letters, were he unacquainted with the 'Essays' of Bacon."

The "Essays" were followed by a treatise on the "Ad-

vancement of Learning," a work written in English and issued in 1605. This was the forerunner of a far greater undertaking styled "*Instauratio Magna*." In this work Bacon aimed to produce an analytical classification of all phases of human knowledge, and to provide a system of logic which would supply certain deficiencies of the Aristotelian system. As originally planned, the work was divided into six parts:

Part I. *De Augmentis Scientiarum*: This consists of a summary of human knowledge, as embraced by his "Advancement of Learning," but deals with the undeveloped condition of science.

Part II. *Novum Organum* explains his system of logic and expounds the inductive method of reasoning which earned for him the title of father of experimental science. Only one of the nine sections into which this part is divided is fully explained, the remainder are only named. The *Novum Organum* gave expression to matters which were then under consideration. The period was ripe for reform. Scholasticism had begun to decay, the authority of the church was waning. Men turned to the study of nature and, basing their work upon theory, began investigating the sciences.

Part III *Sylva Sylvarum* was to be a complete treatise on natural philosophy and natural history, but Bacon treated only four of the many subjects which were to come under this head—the history of the Winds, that of Life and Death, that of Density and Rarity, and that of Sound and Hearing.

Part IV. *Scala Intellectus*. Only the *Filum Labyrinthi*, which consists of but two or three pages, is extant. This, as its main title suggests, was intended as a key to the new philosophy.

Part V. *Prodromi*—the forerunners of the new philosophy. In this section Bacon purposed to present certain speculations of his own not based upon his new method but derived from "the unassisted use of his understanding."<sup>105</sup> The preface of

<sup>105</sup> "Encyc Brit," Vol III, s v "Bacon "

this work is extant, and several miscellaneous treatises which may have been intended for it as *De Principis*, *De Fluxu et Refluxu*, etc.

Part VI *Philosophia Secunda*—the second philosophy which results from the new method—which was never written.

Bacon's writings, although they received but scant attention in his lifetime, gave enormous impulse to scientific thought for almost a century after his death. To the fact that he felt the neglect of his own countrymen, or that he realized that learning in England in his own time was not so far advanced as on the Continent, may have been due the prophetic lines found in his will: "My name and memory I leave it to men's charitable speeches and to foreign nations and *the next ages*" Among his contemporaries both Raleigh and Jonson appreciated his genius,<sup>106</sup> but none expressed it so fittingly as his own friend, Sir Tobie Matthews, who in an address to the Reader<sup>107</sup> said, "A man so rare in knowledge of so many several kinds, endued with the facility and felicity of expressing it all in so elegant, significant, so abundant and yet so choice and ravishing a way of words, of metaphors, of allusions, as perhaps the world hath not seen since it was a world." After his impeachment Lord Bacon retired to his country home at Gorhambury, where he revised and enlarged his "Essays," wrote a "History of King Henry VII.," and a philosophical treatise called "The New Atlantis." He was heavily in debt and applied for the office of Provost of Eton College, hoping to secure release from them, but it was refused. He died from the effects of a cold taken while out for a drive, and during which he alighted from his carriage to test if

<sup>106</sup> See Spedding "Letters and Life of Lord Bacon," Vol. I, p. 268.

<sup>107</sup> "Collection of English Letters" (1660)



the flesh of fowl could be preserved with snow as well as with salt. While stuffing a chicken full of snow by the roadside he took a chill, from which he never recovered. He was taken to the home of the Earl of Arundel near by, and died there April 9, 1626.

The following extract is from Bacon's work, "The Essays, or Counsels Civil and Moral," and treats of "Learning." The Essays have always stood as standard English prose.

Learning taketh away the wildness, and barbarism, and fierceness of men's minds: though a little superficial learning doth rather work a contrary effect. It taketh away all levity, temerity, and insolency, by copious suggestion of all doubts and difficulties, and acquainting the mind to balance reasons on both sides, and to turn back the first offers and conceits of the kind, and to accept of nothing but examined and tried. It taketh away vain admiration of anything, which is the root of all weakness: for all things are admired, either because they are new, or because they are great. For novelty, no man wadeth in learning or contemplation thoroughly, but with that printed in his heart, "I know nothing." Neither can any man marvel at the play of puppets, that goeth behind the curtain, and adviseth well of the motion. And as for magnitude, as Alexander the Great, after that he was used to great armies, and the great conquests of the spacious provinces in Asia, when he received letters out of Greece, of some fights and services there, which were commonly for a passage or fort or some walled town at the most, he said, "It seemed to him that he was advertised of the battle of the frogs and the mice, that the old tales went off";—so certainly, if a man meditate upon the universal frame of nature, the earth with men upon it, the divineness of souls excepted, will not seem much other than an ant-hill, where some ants carry corn, and some carry their young, and some go empty, and all to and fro a little heap of dust. It taketh away or mitigateth fear of death, or adverse fortune, which is one of the greatest impediments of virtue, and imperfections of manners. For if a man's mind be deeply

seasoned with the consideration of the mortality and corruptible nature of things, he will easily concur with Epictetus, who went forth one day, and saw a woman weeping for her pitcher of earth that was broken; and went forth the next day, and saw a woman weeping for her son that was dead; and thereupon said, "Yesterday I saw a fragile thing broken, to-day I have seen a mortal thing die." And therefore Virgil did excellently and profoundly couple the knowledge of causes and the conquest of all fears together.

## 2. *The English Bible*

With the year 1611, which marks the close of Shakespeare's literary activity, and the publication of the Authorized Version of the Bible, the Early Modern or Tudor Period may be said to close. But before then there was a time in England when Bibles were only to burn and not to read. The law compelled those that read them to throw them into the flames, but the Bible survived and was revised, translated and, finally, authorized. By royal order a copy of it was placed in every church throughout England in 1541, and there the people flocked to read it or to hear it read. If naught else had been done in the reign of Elizabeth but to establish the Bible as the great standard of our national Faith by her command, this act alone would have entitled her to rank among the great sovereigns of England.

Two editions of this great work appeared before that which we commonly designate the Authorized Version. The first was the translation by Miles Coverdale, known as the Geneva Bible, which was completed in 1560, and which was greatly prized by the Puritans. The second, known as the Bishops' Bible, was translated under the supervision of Matthew Parker, Archbishop of Canterbury, by "able

bishops and other learned men," and was completed October 5, 1568.

The Bible which Protestants still use, notwithstanding the defects pointed out by eminent Bible scholars, was the result of a conference between representatives of the High Church and of the Low Church parties which was held at Hampton Court Palace, in Middlesex, England, in 1604. The guiding spirit of this conference was King James I., who himself spontaneously sketched out the plan under which the labor was to be done. The work, once undertaken, was subdivided among forty-seven eminent scholars and divines who formed themselves into six committees and were occupied in the revision for nearly five years. It took Robert Barker, the King's Printer, two years to put it into print, and when published it consisted of "two contemporary issues of folio volumes separately composed, and printed in the year 1611."<sup>108</sup>

What shall one say of the style of the English Bible? A writer in "The Spectator" (London) has answered the question thus: "It is the noblest example of the English tongue," and will bear analysis as its subject matter has borne criticism. As for the prose of the Bible, even its more dominant elements are difficult to isolate. They are as much psychological as linguistic, elements not only of the English tongue but of the English spirit. Of the prose of the Bible it may, indeed, be said, "*Le style c'est le peuple*." For instance, there is the adaptation of Hebrew ideas; it is an adaptation not only in expression, but in substance. It might seem inevitable that in a translation from the Hebrew the essence of the ideas at least would remain Hebraic. But there are good grounds, among them

<sup>108</sup> "Encyc Brit," VIII, s v English Bible.

being the influence of the Bible upon the English people, for believing that this is not the case. *A priori*, of course, the mere fact of translation proves that the ideas, in passing from Hebrew to English words, have ceased to be Hebrew and have become English. The remarks of Jesus, the son of Sirach, in the preface of his translation from Hebrew into Greek of his grandfather's "Wisdom," which we know as "Ecclesiasticus," are very much to the point. He says: "The same things uttered in Hebrew and translated into another tongue have not the same force in them; and not only these things but the law itself, and the prophets and the rest of the books, have no small difference when they are spoken in their own language."

"All wisdom cometh from the Lord, and is with Him for ever." That contains the essence of the characteristic style of the prose of our Bible. We select it for the interesting contrast it presents to the preface. For, if we were searching for a specimen containing the essential characteristics of English prose, we could hardly do better than quote the words already cited from this preface. Compare them from any point of view, and with any qualifications, to the already cited first words of "Ecclesiasticus." There is clearly a profound difference.

We are not implying that these characteristics, whatever they may be, are Hebraic. We merely suggest that they are not the normal characteristics of English prose, either at the period of their composition or at any other. One or two further specimens will serve to emphasize the type and to show how constant it is. "Thy way is in the sea, and thy paths in the great waters; and thy footsteps are not known" "Such as sit in darkness and in the shadow of death, being fast bound in misery and iron." "And there was no more

sea." "The Lord do so to me and more also, if aught but death part me and thee." "As rivers of water in a dry place, as the shadow of a great rock in a weary land." "Rise up, ye women that are at ease. Hear my voice, ye careless daughters." "They sold the righteous for silver, and the poor for a pair of shoes." Clearly the passages cited haphazard out of hundreds of thousands like them bear a special stamp. When we consider them we find that they have a particular appeal to the ear. And in fact, we may take it that the first and most prominent characteristic is a special rhythm. It is of a simple type, but as the least study will show, it is handled with extraordinary art. It is neither too fluent nor too slow, but it is both smooth and weighty. It is carefully balanced in the complementary members of a sentence, yet it never degenerates into meter. The rhythm of many English writers tends to be either dissipated among polysyllables or emphasized to monotony, iambic as in Blackmore, hexametric as in Ruskin. But the rhythm of the Bible, though built of the same elements as the verse of Shakespeare and Milton, is specifically a prose, not a verse rhythm. The perfection of its technique is infallible.<sup>109</sup>

In one of his Epistles Seneca tells us that the first petition we should make to the Almighty is for a good conscience, the second, for a healthy mind, and the third, for a healthy body. A perusal of the Bible will put us in the proper frame of mind to do this better than any other work penned by human hand. How such a practise affected Ruskin he has told us: "Read your Bible," said he, "making it the first morning business of your life to understand some portion of it clearly, and your daily business to obey it in

<sup>109</sup> "The Spectator," London, August 26, 1911

all that you do understand. To my early knowledge of the Bible I owe the best part of my taste in literature, and the most precious, and, on the whole, the one essential part of my education." No living being can hope to achieve *all* the good that is taught by the Scriptures, but he may hope to achieve a great part of it. As Sir Walter Scott expressed it, "the more deeply he works the mine, the richer and more abundant he finds the ore; new light continually beams from this source of heavenly knowledge, to direct the conduct, and illustrate the work of God and the ways of men; and he will at last leave the world confessing that the more he studied the Scriptures, the fuller conviction he had of his own ignorance, and of their inestimable value."

Ulysses Simpson Grant attributed to the influence of the Bible all the progress made in true civilization, and believed that we must look to it as our guide in the future. Others, too, have echoed this sentiment, for the Bible belongs to the world, and has outlived all other books as a mighty factor in civilization. Radical in its unique and peerless teachings, identified with the promotion of liberty, the companion or pioneer of commerce, the founder of civil government, the source and support of learning, as both containing and fostering literature of the noblest order, and as the promoter and purifier of art, it is a book that has enshrined within its many pages more specimens of genius and taste than any other work known to man. To Napoleon it was a living power—a book surpassing all others. "I never fail to read it," said he, "and every day with the same pleasure. Nowhere is to be found such a series of beautiful ideas, and admirable moral maxims, which pass before us like the battalions of a celestial army . . . The soul can never go astray with this book for its guide." If

it has taught us nothing else it has taught us the best way to live, the manly way to suffer, and the noblest way to die. Empires may crumble, kingdoms decay, and cities fall, but tyranny has not been able to destroy it, traditions have been unable to shake it, and atheism can not undermine it. Amid the wreck of nations this work—the Word of God—stands supreme throughout our world to-day.

As literature the English Bible is a masterpiece. It was of this book that Macaulay said, "If everything else in our language should perish, it would alone suffice to show the whole extent of the beauty and power of that language." As it has proved to others, so it has proved to me, the light of my understanding, my consoler in sorrow, and my guide in the hour of trial. It teaches man the most effectual way to civilize and humanize his kind; to elevate and purify public morals; to efficiently maintain the precepts of law and order, and to improve all the relations of social and domestic life. "Scholars may quote Plato in their studies," said Conway, "but the hearts of millions will quote the Bible at their daily toil, and draw strength from its inspiration, as the meadows draw it from the brook." It is, indeed, a noble Book, *the* Book for all men. It is not only our first and our oldest expounder of the everlasting problem of man's destiny in his relation to God, but, to borrow Daniel Webster's view, it is a book of Faith, and a book of doctrine, a book of morals, and a book of religion. Horace Greeley believed that the principles of the Bible are the groundwork of human freedom, and Benjamin Franklin felt its influence for good so supreme that he said: "A Bible and a newspaper in every house, a good school in every district—all studied and appreciated as they merit—are the principal supports of virtue, morality, and civil liberty." Found in

the home of the poor, as well as in the halls of the rich, it has been woven into our literature, and absorbed by our speech. As that great American statesman, Edward Everett, once said: "If it were possible to annihilate the Bible, and with it all its influences, we should destroy with it the whole spiritual system of the moral world, all refinement of manners, constitutional government, security of property, our schools, hospitals and benevolent associations, the press, the fine arts, the equality of the sexes, and the blessings of the fireside." For our own sakes let us hope, then, that the day of its annihilation may be far distant.

The occasion of the tercentenary celebration of the publication of the King James Version at the Albert Hall, London, March 29, 1911, led William H. Taft, who was President of the United States at the time, to express the following sentiments concerning the English Bible to the delegates convened: "This Book of books has not only reigned supreme in England for three centuries, but has bound together as nothing else could two great Anglo-Saxon nations, one in blood, in speech, and in common religious life. Our laws, our literature and our social life owe whatever excellence they possess largely to the influence of this, our chief classic, acknowledged as such equally on both sides of the sea."

To the reader who cares to study the Bible in its relation to modern life it is a pleasure to recommend a work bearing on this subject from the pen of Joseph S. Auerbach. In this work nothing is omitted because of difference of interpretation. As the writer reads without comment, so the student is left to connect the text according to his faith or teaching.

The influence of the Authorized Version of the Bible



upon the English language can be measured only in part by its influence on the English-speaking peoples. As a literary work it has preserved to us a language peculiarly its own. Of Anglo-Saxon words it contains 97 per cent — more than any other English book. Biblical English may be archaic in form, but this archaic character was not derived from Elizabethan or Jacobean sources. Hallam has pointed out that it is “not the English of Daniel, or Raleigh, or Bacon,” but it may be traced back to the language of Wychffe, and although this “abounds with obsolete phraseology and with single words long since abandoned or retained only in provincial use” it has given all men so much satisfaction that no other revision which has succeeded it has been received with sufficient favor as to displace the veneration in which the King James Version is held

In his “Introduction to the Study of the Scriptures,” Dr. Thomas Hartwell Horne gives the following statistics concerning the contents of the Bible, the computation of which occupied more than three years of his time.

			OLD TESTAMENT	NEW TESTAMENT	TOTAL
Books	..	..	39	27	66
Chapters	..	..	929	260	1,189
Verses	..	..	33,214	7,959	41,173
Words	..	..	593,493	181,253	774,746
Letters	..	..	2,728,100	838,380	3,566,480

#### APOCRYPHAL BOOKS

Books, 14, chapters, 183; verses, 6,031, words, 125,185; letters, 1,063,876.

Another computation made by the Prince of Granada,

heir to the Spanish throne, during a period of imprisonment yields the following facts:

Books	. . . . .	66
Chapters	. . . . .	1,189
Verses	. . . . .	31,373 [?]
Words	. . . . .	773,693
Letters	. . . . .	3,538,483

A writer to the "Manchester Union" (Manchester, England) computed the number of words as 810,697. A calculation of the different words used in the Old Testament, based on the number of Hebrew words translated into English, yields a total of 8,674, or about one-half the number of English words usually credited to Shakespeare.

#### (B) THE MODERN PERIOD: THE INFLUENCE OF THE PRESS

In point of time the Modern Period ranges from 1611 to the present day. It embraces a vast army of writers of every kind of literature which has appeared during the past three hundred years. Of these writers John Milton was unquestionably the peer. His own contemporary, John Dryden, to whom Buckhurst, who later became Lord Dorset, showed a copy of "Paradise Lost," exclaimed, "This man cuts us all out and the ancients too." A tradition is preserved that Sir John Denham, who had been permitted to read a sheet of this poem as it came off the press, declared it to be "the noblest poem ever written." Macaulay in his "History of England" described Milton as "a mighty poet who, tried at once by pain, danger, poverty, obloquy, and blindness, meditated, undisturbed by the obscene tumult which raged all around him, a song so sublime and so holy that it would not have misbecome the lips of those ethereal Virtues whom he saw, with that inner eye which no calamity

could darken, flinging down on the jasper pavement their crowns of amaranth and gold.”

**John Milton** was born in Bread Street, Cheapside, London, on December 9, 1608. A portrait of Milton, made when he was ten years old, shows him to have been a beautiful lad, and this likeness is borne out by a tradition which claims that his beautiful and delicate pink and white skin, together with his wealth of silken auburn hair, earned for him the sobriquet of “The Lady of the College” at Christ College, Cambridge. He received his early education at the hands of a private tutor named Thomas Young, who later became a famous Presbyterian divine. When about twelve years old Milton attended St. Paul’s School. From the outset he showed a passion for study, often reading late into the night, thereby, as he himself thought, causing the injury to his eyes which ultimately caused his blindness. Besides acquiring a thorough knowledge of English, Milton learned Latin and Greek, French and Italian, and was able to read Hebrew. When but fifteen years old he wrote two paraphrases of the Psalms.

On attaining his sixteenth year Milton entered Cambridge University as a minor pensioner. Owing to a quarrel between his tutor, William Chappell and himself, he is said to have withdrawn from the University for a time, and on his return to have been placed under the tutorship of Nathaniel Tovey. Milton wrote the Latin verses for the college commencement of 1628, and a magnificent “Ode on the Morning of Christ’s Nativity” in 1629. This is one of the most noble specimens of lyric poetry ever produced. It was followed by a sonnet to Shakespeare in 1630. Although educated for the church, Milton refused to take the necessary oaths, and therefore was “church-outed by the

prelates." From July, 1632 to April, 1638, Milton lived with his father at Horton (Bucks), about eighteen miles from London. While here, reading the Greek and Latin poets, he produced "L'Allegro," "Il Penseroso," "Arcades," "Comus," and "Lycidas." Of these poems the first two are the most popular, and show the poet's intense love of nature.

In April, 1638, Milton, with his father's consent, went abroad. He arrived in Paris, but notwithstanding the fact that there he met Hugo Grotius, the famous Dutch statesman, found that city uncongenial; he disliked "the manners and genius" of the place and so proceeded to Nice. From there he traveled by sea to Genoa and Leghorn, and thence through Pisa to Florence, where he remained some time, and visited Galileo who was detained there as a prisoner by the Holy Office for having expressed his views about the stars. From Florence Milton went to Rome, where he was well received, and thence to Naples, where he met the Marquis of Villa, the friend of Tasso. Returning to Florence he remained there for two months, then visited Venice, Bologna, and Ferrara in turn. Leaving Italy *via* Verona he crossed the Simplon Pass and proceeded to Geneva, which he reached in July, 1639, whence he set out for home through Paris and reached England at the end of the month.

Milton's visit to Florence was memorable, for he was received most cordially by all the learned men there. Among these were Jacopo Gaddi, Carlo Diodati, Benedetto Bonmattei, Antonio Malatesti, and Agostino Coltellini. Milton's chief companion when in Rome was Lucas Holste, who at that time held the office of librarian to the Vatican. It was while in that city that Milton attended a concert held in

Cardinal Barberini's palace In Naples he met Manso, the patron of Tasso and many other men, whose names now adorn the school of fame.

Shortly after his return to England Milton settled in lodges in St. Bride's Churchyard, and from there moved, for lack of space for his books, to a cosy little garden-house on Aldersgate Street. Here he resumed his literary work and devoted a part of his time to the tuition of a number of pupils (1643). In that year he married Mary Powell, the daughter of Richard Powell, a Royalist, of Forest Hill, near Shotover in Oxfordshire. His first matrimonial venture did not prove a happy one, and in 1644 the fruit of this mesalliance was a work on "Divorce." The "Areopagitica," said to be the finest of his prose compositions, he addressed to Parliament in the same year. This work dealt with the question of unlicensed prints. In that year there appeared also his "Tractate on Education." During the ten years that followed Milton produced a number of political papers which reflect the intense feelings which the writer held against the crown. In 1653 he lost his wife and suffered from paralysis of the optic nerve, which culminated in blindness. It was under these conditions that he began to write his immortal poem "Paradise Lost." This was not completed until 1663. In 1667 Milton signed an agreement with one Samuel Simmons or Symons, under which the former was to receive five pounds down and five pounds additional on the sale of the first three editions. Each edition consisted of 1,500 copies, but an accounting was to be made when 1,300 copies had been sold. Milton received only ten pounds in all for this work, and in 1680 his widow<sup>110</sup> settled all claims on Simmons for eight pounds,

<sup>110</sup> Milton married three times

then he became sole owner of the copyright. Milton's "Paradise Regained," said to have originated from a remark made by his friend, Ellwood,<sup>111</sup> was published together with his "Samson Agonistes" in 1671. The latter has a certain autobiographical value which makes it most interesting

Milton, spared by the Great Plague, and by the Great Fire, passed away so peacefully that when the end came it was scarcely perceived. Gout "struck in," and he passed away with scarcely a pain, November 8, 1674. He was buried in the Church of St. Giles, Cripplegate, in London.

It took Milton seven years to produce "Paradise Lost" (1658-1665), but much longer to conceive it. While the Cavalier poets had been stringing their garlands of artificial blossoms in the heated air of the Stuart court, Milton had been weaving his sweet chaplets of unfading wild-flowers in the meadows of Horton. It was not in the nature of things that the great Puritan poet should pass through the trying hours of conflict and triumph without many stains of earth deepening on his spirit. To purge these away, required suffering in many shapes—blindness, bitterness of soul, threatening ruin and narrowness of means. Yet political disgraces could not break the giant's wing; they but served to give it greater strength. From a fall which would have laid a feebler man in his coffin, Milton arose with his noblest poem completed in his hand—and Milton's noblest poem is the crown and glory of our English literature. What more need be said of Puritan influence upon English letters than that Puritan Milton wrote "Paradise Lost!"<sup>112</sup>

<sup>111</sup> "Thou hast said much here of Paradise Lost, but what hast thou to say of Paradise Found?"—"Dict. of Nat. Biog.," Vol. XXXVIII, p. 34

<sup>112</sup> W. F. Collier, "Hist. of Eng. Lit.," p. 180

The following lines rendered in modern spelling, are taken from the College Exercise, and were written by Milton in 1627. He was then in his nineteenth year.

"Hail, native Language, that by sinews weak  
Didst move my first endeavouring tongue to speak,  
And mad'st imperfect words with childish trips,  
Half-unpronounced, slide through my infant lips:

"I have some naked thoughts that rove about,  
And loudly knock to have their passage out;  
And, weary of their place, do only stay  
Till thou hast deck'd them in their best array.

"Yet I had rather, if I were to chose,  
Thy service in some graver subject use,  
Such as may make thee search thy coffers round,  
Before they clothe my fancy in fit sound;  
Such where the deep transported mind may soar  
Above the wheeling poles, and at heaven's door  
Look in, and see each blissful deity  
How he before the thunderous throne doth lie,  
Listening to what unshorn Apollo sings  
To the touch of golden wires, while Hebe brings  
Immortal nectar to her kingly sire:  
Then passing through the spheres of watchful fire,  
And misty regions of wide air next under,  
And hills of snow, and lofts of piled thunder,  
May tell at length how green-eyed Neptune raves,  
In heaven's defiance mustering all his waves;  
Then sing of secret things that came to pass  
When beldame Nature in her cradle was;  
And last of kings, and queens, and heroes old,  
Such as the wise Demodocus once told  
In solemn songs at King Alcinous' feast,  
While sad Ulysses' soul and all the rest  
Are held with his melodious harmony  
In willing chains and sweet captivity."

The following sonnet from the first edition (1645) of Milton's "Minor Poems," will serve to show the reader that in some respects the spelling of Milton is not the spelling of our day—note the italicized words:

"How soon hath Time the subtle *theef* of youth,  
*Stoln* on his wing my three and *twentieth* year!  
 My hasting *dayes* *flie* on with full career,  
 But my late spring no bud or blossom *shew'th*.  
 Perhaps my semblance might deceive the truth,  
 That I to manhood am arriv'd so near,  
 And inward *ripenes* doth much less appear,  
 That *som* more timely-happy spirits *indu'th*.  
 Yet be it less or more, or soon or slow,  
 It shall be still in strictest measure *eev'n*,  
 To that same lot, however mean, or high,  
 Toward which Time leads me, and the will of Heav'n;  
 All is, if I have grace to use it so,  
 As ever in my great task Masters eye.

Let us now look into the state of the language at the time of Milton's birth. It was then the practically inflectionless tongue which we use to-day, but its orthography was unsettled. Notwithstanding the publication of English dictionaries which was begun in 1552, when Richard Huloet issued his folio volume which gave English definitions for English words, and was continued by Robert Cawdrey with his "Table Alphabeticall conteyning and teaching the true writing and understanding of hard usuall English wordes,"—the first dictionary confined entirely to the English language—the manner of spelling of English words was not fixed. Although it has been claimed that English spelling "did not settle down to present usage till about the Restoration" (1660),<sup>113</sup> it is a fact that both

<sup>113</sup> "Encyc Brit.," VIII, p 399.



Nathan Bailey and Samuel Johnson—the first in 1721, the second in 1755—issued their respective dictionaries, hoping thereby “to fix the language,” but their hopes were not realized. Even in Johnson’s time final “k” was retained in *domestick*, *publack*, *musick*, etc.; “x” was used for “ct” in *connexion*; “authors” he spelled *authours*; “control,” *controul*; “expense,” *expence*; “forborne,” *forborn*; “registered,” *registred*, “synonyms,” *synonimes*, etc. It is chiefly because of these attempts to establish a standard of orthography that English spelling has become the most perplexing problem with which every one who learns the English language has to deal. At the very bottom is an alphabet, the sounds of the letters of which have been perverted by one generation after another until it is the most unphonetic creation of the kind in existence. It represents the 32 elementary sounds in English speech with 26 letters, many of which are used without regard to phonetic sounds.

It has been claimed that the letter “a” represents from five to eight sounds. The claim is modest; the fact is that it may be written in its varying sounds no less than thirty different ways: (1) *a-le*; (2) *m-ai-d*; (3) *th-ey*; (4) *g-ao-l*; (5) *g-au-ge*; (6) *st-ea-k*; (7) *v-ei-l*; (8) *str-ai-gh-t*; (9) *eigh-t*; (10) *d-ay*; (11) *aye*; (12) *at*; (13) *arm*; (14) *alms*; (15) *h-ear-th*; (16) *l-au-gh*; (17) *ah*; (18) *la*; (19) *augh-t*; (20) *b-aw-l*; (21) *all*; (22) *h-au-l*; (23) *ough-t*; (24) *ai-r*; (25) *c-are*; (26) *ere*; (27) *b-ea-r*; (28) *sof-a*; (29) *w-a-tch*; (30) *extr-ao-rdinary*.

By close observation one may see that “e,” too, is somewhat of a usurper, for it represents at least seven diphthongal sounds:—*Æsop*; *peace*; *flee*; *seizure*; *clear*; *mere*; *Ædipus*.

The letters “i,” “o,” and “u” have been used, or rather misused in the same way, until all that remains to us is an agglomeration of erratic symbols to indicate distinct sounds. That the common English alphabet does not contain enough letters has already been proved. We have twelve distinct vowel sounds, and besides these a large number of syllables in pronouncing which the voice passes from one consonant to another, barely touching the intervening obscure vowel. The diphthongs *i* and *u*, represented by single letters, increase the number to fifteen. We have but five letters, and such help as we can get from *w* and *y*, to represent them. Meiklejohn is authority for the statement that every printed symbol may be sounded in from two to eighteen different ways. For further discussion of this subject, see Chapter IX.

Although usage has determined the correct spelling of many common words, mutations in others in daily use continue, as the spelling of such words as *ax*, *fetish*, *gram*, *pedler*, *plow* (a reversion from *plough* to the spelling found in the King James Version of the Bible), *savior*, *sirup*, etc., will serve to show, and it may be safely inferred therefrom that as long as the language is spoken some changes in the spelling of its words will be made from time to time.

By the year 1611 the English language had become a plastic medium for the expression of thought. Since then it has been enriched as occasion required by assimilation—drawing from foreign sources such words as were needed. Other words called for by new inventions in the arts and sciences were coined to meet these requirements. But greater diffusion was needed, and this the language began to secure with the appearance of the first English “Courant” which was issued December 2, 1620. It was preceded by a “News Letter” printed in Dutch.

There is in the British Museum, London, a volume containing 24 English "Courants," the existence of which was unknown two years ago. The Museum authorities acquired them as recently as November, 1912. They are single sheets folio of sizes varying from 223 millimeters to 302 millimeters. Eighteen of the twenty-four are printed in black letter type. Sixteen were printed at Amsterdam, thirteen by George Veseler and three by Broer Jonson; one at Alkamaar by "M. H."; one at The Hague by Adrian Clarke, and six at London by "N. B." (Nathaniel Butter).

The first of these publications bears the date December 2, 1620, and announces that "the new tydings out of Italie are not yet com," but continues: "Out of Weenen, the 6 November," etc. This was printed at Amsterdam "the 2 of December." It was sold by Petrus Keerius, cartographer and bookseller on the Calverstreete.

The others bear the following dates: December 23, 1620; January 21, 1621; March 31, 1621; April 9, 1621; July 5, 1621 (this number is entitled "Courant Newes out of Italy, Germany, Bohemia, Poland, &c."); July 9, 1621 (this bears the same date as the preceding but is designated "Corante, or, Newes from Italy, Germanie, Hungarie, Spaine and France"; it was printed at "Amstelredam" by Broer Jonson); July 15, 1621; July 20, 1621, wherein Broer Jonson is described as "Coranter to his Excellencie"; July 29, 1621, which was "printed at Altmore by M. H."; August 2, 1621, "Imprinted by Broyer Johnson Corantere to his Excellency" (note the changes in spelling here); August 9, 1621, entitled "News from the Low Countries, or a Courant from the Low Countries, or a Courant out of Bohemia, Poland, Germanie, &c. Printed at Amsterdam by Ioris Veseler"; August 10, 1621, "imprinted at the Hage by

Adrian Clarke'', September 6, 1621; September 12, 1621; another of the same date as the preceding; September 18, 1621; one dated September 24, 1621, is styled "Corante, or, News from Italy, Germany, Hungarie, Spaine and France. 1621. London Printed for N. B \* \* \* Out of Hie Dutch Coppy printed at Franckford"—perhaps the "Franckfurter Zeitung"; September 30, 1621, which became "Corante, or Weekely Newes"; October 2, 1621; October 6, 1621; October 11, 1621; October 22, 1621.

The last six were all printed in London from "the Dutch," "the Hie Dutch" or "the High Dutch Coppy" or "copy" as suited the whim of the printer.

With the outbreak of the Thirty Years' War in 1618 the demand for information of its progress became so keen that Abraham Verhoeven of Antwerp commenced the publication of a small quarto News Letter in 1619. This consisted of eight pages, and was issued with the approval of the Church. Ultimately it became known as the "Gazette of Antwerp "

The following brief extracts will serve to show the character of the "Newes" provided by the English papers:

#### FROM COLLEN THE 28TH OF JULY 1621

Some fewe dayes past, there came to Collen a holy Italian Frier of the Woldoenders order of the Cormelites, whom the common people judgeth to be a Prophet, because that hee had fore-told the Victory of the Emperor against the King of Bohemia, and obtained it by his fervent prayers

He is here received with so great devotion, that it is almost impossible to relate it, because that thorough the great presse of people, hee could not get with his Horse-litter through the streetes of the Citie, whereupon some rubbed their Beads to his garments, others cut small peeces of his holy Cowle, and he that might kisse his hand, esteemed himselfe most happy.

In summa, all those that were creeple, deafe, blinde, dumbe, and diseased came running to him, who in time may yet be cured. Our Elector, having knowledge of his arrival came suddenly to him, who with great intreatings got the staffe of the holy man.

#### FROM VENICE THE 10TH OF AUGUST 1621

The famous Pirate, Samson, hath desyred of this Seigniory, a free incoming with all his, and as some thinck for to inhabite to Pola in Istria upon which condition he offers to this Seigniory 36. wel armed shippes with one million of gold for a gift against tyme of need more-over two millions of gold, for ten in the hondert, besides other conditions: the Secretary Ancelay hath already commission to treate with him of these things.

The foregoing affords a fair idea of the beginnings of the English weekly newspaper which was first published irregularly from December 2, 1620, to August, 1621, but which appeared every week from September 6, 1621. Prior to this time the publication of pamphlets, religious and political, and therefore more or less controversial in character, had helped to spread the language, but in popularity the newspaper soon eclipsed them.

Under Charles II. and his brother James, newspapers were numerous. "The London Gazette," a bi-weekly, was an official and political journal, which, besides containing royal proclamations, notices of promotion, distribution of the forces, political addresses, notices of cock-fights, etc., gave such items of foreign news as reached the editor's desk. But this was the organ of the few; the "Newsletter" was the daily of the masses. At that time the coffee-houses were the chief centers of information and to them people thronged at all hours of the day to learn the news. Papers of any kind were scarce, for none could be issued without

special license before 1694. In that year the press was freed from the restrictions which had been placed upon its liberty, and it thereafter made great strides. Newspapers increased in numbers as well as in popularity, and as these were more widely read their influence became greater. It was due to this that another check was placed upon them by the introduction of the stamp tax in 1712. This tax not only required a half-penny stamp on each half sheet, and a penny stamp on every whole sheet, but in addition called for the payment of one shilling for every advertisement printed. This system of taxation continued until June 9, 1855, when "The Illustrated Times," the first English paper published without a stamp, was issued. Its editor, the late Henry Vizetelly, was sued by the Commissioner of Inland Revenue for penalties amounting to £12,000, which, acting on the advice of Richard Cobden and of his counsel, he refused to pay. The repeal by Parliament of the impost as a tax on knowledge was then imminent, and as other publishers, following the example set them, issued their papers without stamps, the government passed a measure abolishing the tax, and none of the suits instituted by the Commissioners were presented for trial.

Periodicals of a very different kind preceded this illustrated paper. Two years after Queen Anne ascended the throne of England the first English serial appeared (1704). This was Defoe's "Review"—the pioneer of English periodical literature. But this class of publication was not firmly established until 1709 when "The Tatler," a tri-weekly sheet, was started by Richard Steele. Its life was brief—only two years—but long enough to bring to notice the pleasing and eloquent contributions of its founder, and of his schoolmate, Joseph Addison.

When "The Tatler" passed out of existence Addison founded "The Spectator" (1711); and with his contributions raised it to the highest rank among the English classics. The immense popularity of this periodical was due to the fact that its contributions were free from political partizanship, and were the means of disseminating judicious teachings in manners, morals, and literary criticism. To them was largely due the elevation of public taste and the higher standard of thought attained thereby. Following "The Spectator" there appeared at different intervals during the eighteenth century "The Gentleman's Magazine," "The Guardian," and "The Rambler"—the last a bi-weekly first issued in 1750, with which Samuel Johnson's name is inseparably associated, as he contributed the greater part of the essays which appeared in its pages. The life of "The Rambler" was of short duration—the last number appeared in March, 1752; but six years later Johnson founded "The Idler," and resumed the post of essayist. Of this periodical, which was written in lighter vein than its predecessor, only 103 numbers appeared. The standard of English which these journals established was a high one, and with the development of journalism it has been improved until it has reached the high-water mark of purity which characterizes the quality of English used in the reputable journals of our day.

The development of the printing-press has proved a most potent factor in the dissemination of literature of all kinds, and in the consequent spread of the language. In the development of the language the press—daily, and periodical—the almanacs, annuals, keepsakes, and garlands—all have helped to elevate the tone of thought and that of speech. This improvement has been secured gradually,

almost unconsciously, by the labor of years, and the process of purification still continues. Every year a large army of new words endeavors to find a permanent home in the language. Some of the words are of sterling quality; others are decrepit or discarded words which some writers have endeavored to revivify, others which knock for admission are colloquialisms or slang. They must all be tried in the furnace of usage, and tested in the melting-pot of human experience; those that survive these tests are given place in the great lexicons while the others, discarded, are thrown into the scrap-heap. Such is the condition of the language to-day that the process of its refinement must ever be as "a continuous performance."

Within the limits assigned to this volume, it is not possible to include biographical notices of the principal British and American authors of the Modern Period, for this would necessitate the inclusion of several hundreds of these. Each decade has produced writers whose influence has been felt in various directions and whose contributions to literature have helped to improve or embellish the language. For a list of authors, their dates of birth and death, and their principal works, see Appendix.



### III

#### Some Mutations of Form and Sense

THE study of the English language brings to light many curiosities in spelling and of expression. Derived as it is from various sources and receiving as it has many accretions in its progress it, more than any other language, is the sport of whim and caprice, and therefore, it is still far from being completely grammaticized. Modes of speech which were treated with contempt as evidences of vulgarity, lack of education, or as mere colloquial barbarisms, by past generations, are in the main permitted to pass as of sterling value when it is shown that they are supported by the usage of writers of reputable English. To-day the sneer of the pedant is rebutted by the printed authority of established forms. But the language of every country is just as subject to change as are its inhabitants and their dress and their environment. "All languages which are vulgar (or living languages) are subject to so many alterations," said Bishop Wilkins, "that in tract of time they will appear to be quite another thing than they were at first. Every change is a gradual corruption, partly by refining and mollifying old words for the more easy and graceful sound."<sup>1</sup>

As it was governed in the past so orthography is governed in the present by standards established by the literary world of its time. Consequently, forms that were accepted as

<sup>1</sup> Bishop John Wilkins, "Real Character," p. 6

correct at the beginning of one century may be discarded as incorrect before the dawn of another. To-day we write *public*, *music*, *physic*, yet our grandfathers and their congeners wrote *publick*, *musick*, *physick*, and their great-grandfathers wrote *publicke*, *physicke*, *musicke*. Innovations of spelling seldom secure general approval even though they may, after all, be but steps back to older forms for the sake of simplicity, the differences existing between American and English spellings excepted; for, when a nation of one hundred million souls uses the same forms, it may be said that these forms have secured general approval. It is more than strange that in a country so progressive in almost everything as the United States, the efforts to advance the language to a more efficient form in orthography have made so little headway. It is true that some headway has been made, and that at least 50,000 persons are now using simpler forms of spelling, but when one considers that the efforts to introduce these forms have taken nearly fifty years, the advance must be characterized as "slow." To illustrate that innovations of the kind are sometimes fraught with serious consequences, Bishop Fuller<sup>2</sup> once told the experience of an under-clerk in the royal household of his time. This unhappy being was threatened with a summons before the tribunal of the Board of the Green-cloth to answer for the crime of having written the term *sinapi* (mustard) as it ought to be spelled, in his official accounts, contrary to the style established by the Court, which for time immemorial had been *cinapi*!

Concerning the standards established at Court, the French etymologist Menage<sup>3</sup> relates that in the reign of

<sup>2</sup> Fuller's "Church History," bk iv, p 150.

<sup>3</sup> "Menagiana," Vol. IV, p 3 (Amsterdam, 1716).

Louis XIV. this monarch expressed his royal displeasure at the frequent use of the words *gros* and *grosse* (Anglice, "big," "fat," "great," or "gross") in such phrases as "un *gros* plaisir"; "une *grosse* qualité"; "une *grosse* beauté," etc. He feared, it was said, lest he, who had for some time been styled Louis *le Grand*, might at another time be styled Louis *le Gros*. It was left to the adroit Boileau to point out to the King the absurdity of supposing that the world would ever think of Louis *le Gros* in the reign of Louis *le Grand*!

But it is with the vagaries of English words rather than with those that exist in the French that we are concerned, and, perhaps the best suited to do service at the outset is the English word *old*. If Shakespeare's text may be taken as mirroring the English of his time this word meant "great" then, as well as "aged." In the "Merry Wives of Windsor" (act i, sc. 4), we find "Here will be an *old* abusing of God's patience and the King's English." Again, in "Much Ado About Nothing" (act v, sc. 2), "Yonder's *old* coil at home." He was so familiar with the force of the word that he made a play upon it in the "Taming of the Shrew" (act iii, sc. 1). Here Grumio enters and shouts, "News, *old* news, and such news as you never heard of!" But Baptista asks, "Is it *new* and *old* too? How should that be?"

Of the abundance of quaint forms that have come down to us Shakespeare has preserved many. In "All's Well that Ends Well" (act v, sc. 3), he wrote "*necessityed*," while in "Richard II." (act ii, sc. 2) he is credited with "Is all *unpossible*." "*Unpartial*" for "*impartial*" was used by his contemporaries. The privative *im*—in the place of *un*—is a modern refinement. Again, Shakespeare used "com-

mandement" as in the "Merchant of Venice" (act iv, sc. 1), "Be valued 'gainst your wife's commandement," and in "Henry VI." (pt. I., act i, sc. 3), "From him I have express commandement."

A hundred years ago such forms as *postés* and *postéses* for "posts" were common. They still survive in the speech of the Sussex farm-hands, the writer having heard them frequently during a prolonged sojourn in that English county. Akin to these in form are *ghostés* and *ghostéses*; *beastés* and *beastéses*. These words are ancient plural forms preserved by old Scottish writers, as in Gawin Douglas's translation of Vergil. The form *mystés* for "mists" was used from the fourteenth to the seventeenth century. As to *postéses*, *ghostéses*, and *beastéses*, these are redundancies. The elision of the "e" in other forms is a refinement of late date. In the early years of the nineteenth century "Portingal" was a London corruption for "Portugal." When Portuguese currency was common in England, the Londoner carried "*Portingal* pieces" in his pocket. According to Holinshed and Stowe, the word was written *Portingale*, but the Earl of Salisbury (1607) spelled it *Portingalls*.<sup>4</sup>

Another curious form is *margent* for "margin." It is used by Milton in "Comus" and by Gray in his "Prospect of Eton College." Shakespeare also used it in "Love's Labor's Lost" (act ii, sc. 1); "A Midsummer Night's Dream" (act ii, sc. 2), and in "Hamlet" (act v, sc. 2). But in "Romeo and Juliet" (act i, sc. 3) we find the form "margin."

The words *respectfully* and *respectively* were interchangeable in the late sixteenth and seventeenth centuries. In

<sup>4</sup> Lodge's "Illustrations of English History," III, p. 348

"Timon of Athens" (act iii, sc. 1) we find Lucullus addressing one of Timon's servants thus familiarly: "Flaminius, honest Flaminius, you are very *respectively* welcome, Sir." Again, in the "Merchant of Venice" (act v, sc. 1) we have Nerissa, Portia's waiting-maid, chiding Gratiano in these words,

You swore to me, when I did give it you,  
That you would wear it till your hour of death:  
And that it should lie with you in your grave:  
Though not for me, yet for your vehement oaths,  
You should have been *respectful*, and have kept it.

It is true, however, that in each instance the words are put into the mouths of a serving-man and maid. *Curious* with the sense of "nice," "severe," and "scrupulously exact," is recorded by Dr. Johnson in his Dictionary. It occurs in the "Taming of the Shrew" (act iv, sc. 4), where Vincentio, pleading the "weighty cause of love" between Bianca and Lucentio to Baptista, says:

For *curious* I can not be with you,  
Signior Baptista, of whom I hear so well.

In "King Lear" (act i, sc. 2), *curiosity* is used to mean "scrupulousness," as when Edmund Gloster's natural son, asks:

. . . Wherefore should I  
Stand in the plague of custom, and permit  
The *curiosity* of nations to deprive me  
For that I am some twelve or fourteen moonshines  
Lag of a brother?

*Discommode* was permissible for "*incommode*" in Johnson's time; so, also, were *discommodius* and *discommodity* for "*incommodius*" and "*incommodity*." But of the two

privatives, *dis* seems the more emphatic. *Colleague* as a verb occurs in "Hamlet" (act i, sc. 2, line 21), and found favor with Johnson who noted it in his Dictionary.

Forms which we condemn in general to-day, and rule out of court as violations of the verbal code, were at one time common. The double negative, for instance, dates from Chaucer's time—

So lowely, *ne* so trewely yow serve  
Nyl *non* of 'hem as I shal til I sterve.

*Troilus and Cryseyde*, lib. v, st. 25.

Shakespeare and Roger Ascham both made use of it; the first, frequently, as in "Romeo and Juliet" (act iv, sc. 1),

. . . a sudden day of joy  
That thou expect'st *not*, *nor* I look'd *not* for.

The second, in "Toxophilus,"<sup>5</sup> where he makes use of the expression, "No, *nor* I think I *never* shall." Pope's "Epitaph of P. P.," the parish clerk, contains an example of this use in a derisive couplet from his pen:

Do all we can, Death is a man  
Who *never* spareth *none*.

The double negative was a form once commonly used to emphasize the thought expressed. In the Saxon tongue this idea was carried often beyond the double to the *triple*, and even occasionally to the *quadruple*, negative. *Worser*, now characterized in the "New Standard Dictionary" as "usually regarded as a vulgarism though sometimes used by the best writers," is one of the forms used by Shakespeare and Dryden. "Let thy *worser* spirit tempt me again" wrote the former in "King Lear" (act iv, sc. 6);

<sup>5</sup> Page 123 (Bennett's ed).

the latter, we must credit with "and *worser* far than arms." *Lesser* as an adverb for "less" is another comparative that may be found in Shakespeare—

I think there's ne'er a man in Christendom,  
Can *lesser* hide his love or hate than he.

*Richard III*, act III, sc. 4.

There are still other forms of expression, at one time in good use, that strike us as odd to-day. One's ear rebels instantly at *more better*, *more happier*, *more sharper*, *most basest*, etc., yet during the Elizabethan era they passed as good English. So much can be found in Shakespeare that is of interest to the student of English that one may draw at will from his writings for illustration, as of these uses. In "The Tempest" (act i, sc. 2), we find "nor that I am *more better* than Prospero"; in "Henry V." (act iii, sc. 5), "*more sharper* than your swords," and in the same play (act v, sc. 7), "ne'er from France arrived *more happier* men," also in "Richard II." (act ii, sc. 1), "the envy of *less happier* lands."

Super-superlatives, once in frequent use, constitute another form of expression which survives, but only in certain combinations to-day. In the Psalms, the form "Most Highest" is used as an expression of great force that may be properly applied to the Divinity. St. Paul, according to the language of the Acts of the Apostles (ch. xxvi, verse 5), says, "after the *most straitest* sect of our religion I lived a Pharisee." Such super-superlatives as *most perfect*, *most excellent*, etc., to which many persons take exception to-day, enjoy a very reputable sponsorship. None who know their Shakespeare can forget Antony's characterization of the blow "the well-beloved" Brutus dealt—"This

was the *most unkindest* cut of all!"<sup>6</sup> In "Cymbeline" (act 1, sc. 7), we find "*most perfect goodness*" used by Iachimo in addressing Imogen concerning Leonatus. Ben Jonson, quoting Sir Thomas More, in his "Grammar"<sup>7</sup> cites *more readier* and *most basest* as examples of the usage of his time, and then, as if to show the uncertainty of his position, characterizes the sentence in which they occur as "a certain kind of English Atticism . . . imitating the manner of the *most ancientest* . . . Grecians." John Lyly, acknowledged as a purist in his day, made use of "*most brightest*," and to this we may add two more from Shakespeare, *most boldest* ("Julius Cæsar," act iii, sc. 1) and *most heaviest* ("Two Gentlemen of Verona," act iv, sc. 3).

At the time that Nathan Bailey was compiling his Dictionary, the word "tax" was *task*, and a pretty heavy "task" it proved later, as it has since to some of us, to pay it. Bailey, in the earlier editions of his work, defined *task* as "a pecuniary tribute" as well as "a duty performed." Holinshed says "There was a new and strange subsidie or *taske* granted to be levied for the King's use." In old leases certain monetary charges were called *taskes*. Cullum in his "History of Hawsted"<sup>8</sup> cites a lease made in 1580 in which the term used is *task*, but in another one, dated 1589, the charge is contracted to *tax*. Shakespeare ("Henry IV.," pt. I, act iv, sc. 3), helped to prove that *tax* is a perversion of *task*, for he makes Hotspur reproach King Henry with having "*task'd* the whole state."

Sometimes one hears of persons who take pride in saying that the English of Shakespeare and of Milton is "good

<sup>6</sup> "Julius Cæsar," act iii, sc. 2, l. 185

<sup>7</sup> Page 127 (A. V. Waite's Ed. 1909).

<sup>8</sup> Pages 233, 235



enough for us," on the assumption that the writings of these great lights of bygone ages are free from error. Unfortunately, neither Shakespeare nor Milton were Supermen, but being heirs to all the weakness that man is heir to they erred even as other men have done. The "Swan of Avon" used *took* for "taken"; *mistook* for "mistaken" and *overtook* for "overtaken." In "Henry IV." (pt. II, act i, sc. 1), we find, "and in his flight stumbling in fear was *took*"; and in "Henry VI." (pt. I, act i, sc. 1), "He lives: but is *took* prisoner." *Mistook* used for "mistaken" may be found in "Henry IV." (pt. II, act 4, sc. 2), in "Twelfth Night" (act v, sc. 1) and in "Love's Labor's Lost" (act iii, sc. 1). Milton wrote "to be *mistook*" in "Arcades," and *forsook* instead of "forsaken" in "Il Penseroso" and "Samson Agonistes," and Pope in his "Odyssey":

*"Forsook by thee, in vain I sought thy aid."*

Among others Swift, Bentley, and Prior are also charged with using *mistook* for "mistaken."<sup>9</sup>

Other quaint forms are *rose* and *arose* for "risen" and "arisen." To Swift we owe "the sun has *rose*"; to Prior, "have *rose*"; to Dryden on "Oliver Cromwell," "have *arose*"; and to Shakespeare, "are *arose*" ("Comedy of Errors," act v, l. 388). Gay in his third fable used *befel* for "befallen"—"Sure some disaster has *befel*"—and Prior, in his most ambitious work, wrote "he should have *fell*" ("Solomon," bk. iii)

Bishop Lowth, in his "Introduction to English Grammar" (p. 606), pointed out that many of our best and classical authors have written *wrote* for "written." He

<sup>9</sup> Lowth's "Intro to English Grammar" p 108

names among these Shakespeare, Milton, Dryden, Clarendon, Prior, Swift, Bolingbroke, Bentley, Atterbury, and Addison.

The forms of the past tense of certain English verbs have been the cause of some distraction. These forms seem to be more firmly established to-day than they were in the sixteenth century, yet one dare not predict what a day may bring forth. Thus spake the Duke of Exeter to his nephew, King Henry V., of that monarch's cousin, the Duke of York:

Upon these words I came and cheer'd him up:  
He smil'd me in the face, *raught* me his hand.<sup>10</sup>

Here we have *raught* as the past tense of *reach*. In "Romeo and Juliet" (act iv, sc. 3) and "Richard III." (act iii, sc. 5) *distraught* is used for "distracted," and in "Henry VI." (pt. III, act ii, sc. 2) *extraught* for "derived" or "extracted"—

Sham'st thou not, knowing whence thou are *extraught*,  
To let thy tongue detect thy base-born heart?

*O'er-raught* is another form that found favor with Shakespeare:

Upon my life, by some device or other  
The villain is *o'er-raught* of all my money.<sup>11</sup>

The changes that have been wrought in the orthography of these words were effected gradually and are modern refinements. Judged by the following it would seem that Milton did not favor the use of participial inflections.

<sup>10</sup> Shakespeare "King Henry V.," act iv, sc 6

<sup>11</sup> "Comedy of Errors," act 1, sc 2

. . . But I recover breath,  
And sense *distract*, to know well what I utter.  
*Samson Agonistes*, i, 1555.

Who ever, by consulting at thy shrine,  
Returned the wiser, or the more *instruct*  
To fly or follow what concerned him most.  
*Paradise Regained*, bk. i, l. 438.

What I can do or offer is *suspect*.  
*Paradise Regained*, bk. ii, l. 399.

Among the quaint idioms that have come down to us one, which seems to have passed out of literary use or common speech (except perhaps in some provincial dialect), is *fetch a walk*, sometimes rendered also *fetch a turn*, and often expressed only by the word *fetch*. John Palsgrave is cited by Sir James Murray<sup>12</sup> as authority for "I *fetche* a gambolde or a fryske in daunsyng." In "Cymbeline" the Queen says:

I'll *fetch a turn* about the garden, pitying  
The pangs of barr'd affections.<sup>13</sup>

And in the "Merchant of Venice," Lorenzo, addressing himself to Jessica, explains the power of music on

. . . a wild and wanton herd  
Or race of youthful and unhandled colts,  
*Fetching* mad bounds.<sup>14</sup>

The Genius of the Wood, in Milton's "Arcades" tells us that

When evening grey doth rise, I *fetch* my round  
Over the mount, and all this hallowed ground.<sup>15</sup>

<sup>12</sup> New English Dictionary, Vol IV s v

<sup>13</sup> Act 1, sc 2

<sup>14</sup> Act v, sc 1, l. 71

<sup>15</sup> Lines 54, 55.

The winding courses of a river were called *fetches* and the rivers *fetch'd* windings, as is shown by reference to Holland's translation of Pliny (i, 108) "The riuer . . . *fetcheth* such windings to and fro"<sup>16</sup>; or to Benjamin Martin's "Natural History of England" (i, 213), "the river *fetches* a large winding."<sup>17</sup>

But it was left to the Scotsman from Lanark who walked himself into celebrity by covering over thirty-six thousand miles through Europe, Asia, and Africa, to write of *fetching a walk*. William Lithgow, born in 1683, in his "Rare Adventures and Painful Peregrinations of long Nineteen Years Travayles, etc.," explains<sup>18</sup> that "I would often *fetch a walk*, to stretch my legs." In view of the great distance he covered, one may be permitted to indulge the thought that stretching his legs must have been Lithgow's particular hobby. If we credit Congreve's and Mrs Delany's use of it, the phrase was a provincialism that found its way into literature through popular use. In Congreve's comedy "The Way of the World," Sir William Witwou'd, addressing a lady of rank in the vernacular, says: "If that *how* you were disposed to *fetch a walk* this evening, and if so be that I might not be troublesome I would have *faught*<sup>19</sup> *a walk* with you." In Mrs. Delany's "Autobiography,"<sup>20</sup> written in 1758, we learn that "according to the country phrase, yesterday Sally and I *fetch'd a charming walk*." Southey in his correspondence with Bowles wrote (1829): "I shall . . . in vulgar English, *fetch a walk*," and Thackeray, in "The Virginians,"<sup>21</sup>

<sup>16</sup> 1601<sup>17</sup> 1759<sup>18</sup> ch v, p 205<sup>19</sup> In some editions rendered "fought." See act iv, sc. 4.<sup>20</sup> Edition of 1861, Vol III, p 508<sup>21</sup> Edition of 1859, Vol I, p 364

"Mr. Warrington . . . was gone to *fetch a walk* in the moonlight."

Odd as *learn* for "teach" may sound to the unaccustomed ear, time was when such use was approved as good English, and although it is condemned by the *beau monde* as a vulgarity, and a sign of want of culture among those who use it, yet it can not escape the devout attendant at the church service of the Episcopal or Church of England Communion. In the Book of Common Prayer we may find the following in the Psalms:<sup>22</sup>

"Lead me forth in thy truth, and *learn* me."

"Them shall he *learn* his way."

"Oh, *learn* me true understanding."

Among the reputable authors who made use of this word now stamped as vulgar are Wycliffe (Proverbs ix, 7), "Who *lerneth* a scorner doth wrong he to himself" (1382); Caxton (1480); Miles Coverdale (1535); Spenser (1590); Shakespeare (1610); Bunyan (1666); De Foe (1719); Richardson (1742); Mary Wollstonecraft (1792); Strutt (1801); Coleridge (1801); Disraeli (1844), and Stevenson (1893). Shakespeare used both *learn* and *teach* interchangeably, as in "As You Like It" (act i, sc. 2), where Rosalind, speaking to Celia, says: "Unless you could *teach* me to forget a banished father, you must not *learn* me how to remember any extraordinary pleasure." See also "The Tempest" (act ii, sc. 2):

You *taught* me language . . . The red plague rid you  
For *learnmg* me you language!

Another use that jars the sensitive modern eardrum is

<sup>22</sup> xlv, 4 & 8, cxix, 66

that of *remember* in the sense of "remind" or "recollect," yet among its sponsors was Chaucer, who used it in the "Canterbury Tales" (See *Frankelyene's Tale*, l. 515):

This was as thise bookes me *remembre*  
The colde frosty seson of Decembre.

Others were Shakespeare, the Earl of Clarendon, Bishop Burnet, the authors of the Paston letters, and Sir Walter Scott. We may find this use in the "Edinburgh Review" for January, 1808 (p. 285) where the reader is informed that the writer "takes care to *remember* us of Dr. Johnson's saying." Rossetti, in "Dante and his Circle," issued in 1850, referring to a lady, wrote: "She *remembered* me many times of my own most noble lady." Among examples found in Shakespeare are the following:

I must *remember* you, my Lord,  
We were the first and dearest of your friends.  
*Henry IV.*, pt. I, act v, sc. 1.

Grief fills the room up of my absent child,  
Lies in his bed . . . *Remembers* me of all his gracious<sup>23</sup> parts.  
*John*, act iii, sc. 4.

It doth *remember* me the more of sorrow.  
*Richard II.*, act iii, sc. 4.

In "Richard III." (act ii, sc. 2), we find the following playful allusion.

Now, by my troth, if I had been *remember'd*,  
I could have given my Uncle's Grace a flout.

Some of our most familiar forms of expression do violence to grammatical rule, yet these are accepted as good English because they have come down to us supported by authorities

<sup>23</sup> Graceful

conceded to be of high standard. How often do we hear used such expressions as "let him do it himself," or "let him speak for himself" in which, but for emphasis, "himself" is redundant? The objective case has often been used for the nominative, but we are none the worse for it. Who, among the lovers of that bulwark of our Faith, the Bible, would deny us these anomalies?

*Whom* do men say that I *am*?—*Matt* ch. xvi, verse 13.

*Whom* say ye that I *am*?—*Ibid*, verse 15.

*Whom* think ye that I *am*?—*Acts* xiii, verse 25.

Shakespeare, Prior, and Dryden may be quoted as writers who, consciously or unconsciously, mixed their forms. Witness the following:

Art thou proud yet?  
Aye, that I am not *thee*!

—*Timon of Athens*, act iv, sc. 3.

Is she as tall as *me*?—*Antony and Cleopatra*, act iii, sc. 3.

Prior wrote "That which once was *thee*," and Dryden, "Time was when none would cry, that oaf was *me*." In Shakespeare's "Henry VI." (pt. II, act i, sc. 2), occurs the line, "Here's none but *thee* and *I*," which is not much worse than "between *you* and *I*," a form which one hears repeatedly every day. The former is one of a number of like forms to be found in the works of Shakespeare, whose fame has not been dimmed, nor the character of his works marred by small negligences due, perhaps, to inattention to form while the attention itself was centered on the theme. In the "Winter's Tale,"<sup>24</sup> Queen Hermione, referring to herself and her attendants, asks, "We are yours i' the

<sup>24</sup> Act i, sc. 2.

garden: *shall's* attend you there?" In "Othello,"<sup>25</sup> the Moor accuses Æmilia with knowledge of the supposed intrigue of Cassio with Desdemona. She denies it. Then Othello taxes her "Yes; you have seen Cassio and *she* together."

In our own time the need for a personal pronoun of the singular number and common gender has led to the suggestion that we adopt such forms as *heer* (that is, "he" or "she"), *himer* (that is, "him" or "her"), and *hiser* (that is, "his" or "hers"). These forms in themselves are uncouth. To the modern cultivated eye they seem repulsive; their appearance seems to do violence to the genius of the language, and yet like forms were in the mouths of the common people a century ago; in fact, they still survive in certain English dialects. It was Dr. Wallis who observed that while some people say *her'n*, *his'n*, *our'n* and *your'n* for "hers," "his," "ours," and "yours," nobody would WRITE such barbarous language. From the "Progress of Queen Elizabeth," issued in 1575,<sup>26</sup> we learn that a certain Keeper of the Council Chamber, referring to another dignitary, says that he "after praying for her Majesty's perpetual felicity, finishes with the humblest subjection both of *him* and *hizzen*!"

*Ourn* and *yourn* are Saxon pronouns of the possessive case, for the Saxon *ure* (our), in the nominative, has for its objective *urne*, and the Saxon pronoun *eower* (your) gives the objective *eowerne*. Nothing is needed to warrant the use of them but a mutation of case. Side by side with the Saxon possessive pronouns *ourn* and *yourn*, there flourished the auxiliary verbs *aron* (are) and *wæron* (were),

<sup>25</sup> Act iv, sc 2

<sup>26</sup> Vol I, p 14



which had the final letter of both. These forms have been preserved in certain of our old writers. But when the pronouns were discarded for *ours* and *yours*, the final "n," supplanted in the original words in favor of "s," was retained in the verbs, for *arn* (are) and *weren* (were) are found in Chaucer, and in "Selections" from the poems of Thomas Hoccleve who flourished *circa* 1400.<sup>27</sup> It is true that the plural endings -n, -an, and -en are out of general use, except as in "ox," "oxen," but they have not been lost for they still survive in the dialect of the northern counties of England, where they may be heard in use by the laboring classes, as, for example, in Derbyshire.

*News* is a word that in our time is used as a singular, and other parts of speech, when used in connection with it, must agree in number. Yet, custom makes words familiar with strange bedfellows. Although we say "this news" or "that news" our great-grandparents said "*these* news" and "*those* news." Shakespeare used the word *news* in the singular as well as in the plural, as in "Henry VI" (pt. II, act i, sc. 4), "Thither go *these* news?" and again (pt. I, act v, sc. 2), "*These* news, my lords, may cheer our drooping spirits." Roger Ascham<sup>28</sup> wrote "there *are* news," and used the forms "*many* news," "*these* be *news* to you, but *olds*"<sup>29</sup> to that country."

Before dismissing the subject, allusion may be made to that modern bugbear of the purists—the split infinitive. According to the "Standard Dictionary" the split infinitive is "an infinitive in which the 'to' and the verb are separated by some intervening word, usually adverbial, as in

<sup>27</sup> See Mason's Edition, 1796.

<sup>28</sup> Ascham, "English Letters," Bennet's Edition, pp. 372, 374, 384

<sup>29</sup> See references to *old* in this chapter.

the phrase, *to quickly return.*" On a misreading of the lines,

What ever have been thought on in this state,  
That could be brought *to bodily act* ere Rome  
Had circumvention?<sup>30</sup>

Shakespeare has been charged with having made use of this form, but an examination of the text shows that the charge is without foundation. In the sentence cited the word *act*, on which emphasis is put to prove the point, is a noun *not* a verb. Nevertheless, when it suited his purpose to use a participial adjective between the sign of the infinitive "to" and the auxiliary verb "be" he did not hesitate to do so, as in his "Sonnet CLXII," where he wrote,

Root pity in thy heart, that when it grows,  
Thy pity may deserve *to pitied* be.

The split infinitive proper is a form to which the modern ear is not accustomed, hence it has been condemned. But an examination of our literature shows that it not only has the support of usage, but of *good* usage through centuries of time. Although this form of expression is a violation of the canons of the English language as accepted by the purists, it may be permitted because it has received the support of literary usage. The claim made by some writers that not a grammar in existence sanctions the split infinitive is not proof that this form of expression has no right in the language. Mason, in the twenty-first edition of his *English Grammar*, says: "The preposition 'to' is not an essential part of the infinitive mood nor an invariable sign of it." Another eminent grammarian<sup>31</sup> says: "It is true

<sup>30</sup> "Coriolanus," act 1, sc 2

<sup>31</sup> Gould Brown, "Grammar of English Grammars," p 661.

that the adverb is in general more elegantly placed before the preposition than after it, but the latter position may sometimes contribute perspicuity, which is more essential than elegance, as, 'If any man refuse to so implore, and to so receive pardon let him die the death.'—Fuller, 'On the Gospel,' p 209."

In considering the restrictions within which the grammarians strive to confine language, we should remember that the language came first and that its codification produced the grammar. Ever since the first grammarian laid down the rules, others have set out to correct him. In the meantime, however, usage has adjusted the language to suit the occasion. Then, why characterize the split infinitive as an outrage on the English language? It is nothing of the sort; it is but a natural arrangement of words to forcefully express thought. Byron wrote, "To *slowly* trace the forest's shady scene," and on this account was dubbed "the father of the split infinitive" by the London "Academy"; but, before him, Burns wrote, in "The Cotter's Saturday Night," "Who dared to *nobly* stem tyrannic pride."

Not so long ago Professor John Earle spoke of the split infinitive as "a new collocation," and "a most astounding change which has come up in our time"; but, as stated above, it is not the modern creation it is commonly believed to be. Professor Lounsbury has found numerous examples of it. It may be found in Massinger, Wycliffe, Donne, Sir Thomas Browne, De Foe, Samuel Johnson, Burke, Lamb, Macaulay, Ruskin and Herbert Spencer. Earle, although he condemns it as a modern collocation, quotes an example of it which occurs in Bishop Pecoek (1450). "*Forto there-with* make." It occurs also in Coleridge, Matthew Arnold, Browning, Motley, Lowell and Holmes.

A writer, treating this subject for "The Christian Work and Evangelist," said appropriately: "Some of us who do a little writing generally avoid the split infinitive. But it is certain that one can not prevent others from using it; and a little study of the subject shows that it is not only used by some of the best writers, but that a violation of the rule against it often helps perspicuity, and is sometimes almost necessary. In behalf of the fracture of the rule we may cite the phrase justified by Professor Lounsbury 'to more than counterbalance' To say of the result of an act, 'it is to more than kill her, it is to dishonor,' is, perhaps, stronger than to say, 'it is more than to kill.' It is noted by Professor Brander Matthews, in a recently published brochure, that the split infinitive is a cause of pain to the purist who finds George H. Lewis, in his 'Life of Goethe,' saying: 'To completely understand.' This inserting of an adverb between the *to* and the rest of the verb, strikes the verbal critic as pernicious, yet the fact remains that it has been in constant use from the days of Wycliffe to Herbert Spencer. The split infinitive, in fact, has a most respectable pedigree, and it is rather the protest against its use than the practise itself that is now establishing itself."

Some of the examples that are recorded here show that no matter how much we may revere the forms that have come down to us from the Ages, we can not afford to overlook the age in which we live. That which in our age is accepted as reputable English is sterling. Just as we progress in culture, so does the language which we speak grow with us, sometimes along strictly grammatical lines but, often, along lines that will not be trammelled by grammar no matter who the grammarian may be.

## IV

### The Foreign Element in English <sup>1</sup>

WHEN some of us speak of the English language as a language we are prone to refer to it proudly as the Anglo-Saxon tongue, and to give the credit of its making to Geoffrey Chaucer. Why we persist in perpetuating these anomalies it is difficult to tell. For, of the great mass of words in the so-called Anglo-Saxon tongue which pass current to-day as English, less than one-twentieth are entitled to rank as Anglo-Saxon; and, although we may refer with pride to Chaucer as the "father of English poetry," we should not forget that there is a great difference between this title and that of "maker of the English language." Long before Chaucer's time Anglo-Saxon flourished, and Anglo-Saxon literature—although scanty—reached its prime when Alfred the Great was King of Wessex, five hundred and twenty years before Chaucer wrote his famous "Canterbury Tales."

So far is the English language from being the Anglo-Saxon tongue that it is the most composite language known to-day. In none other do foreign words play so important a part, and by none other have they been assimilated in so great a number. From the very beginning the settlers on Britain's shores forced their various dialects on the natives and their conquerors were not slow in following this example. Therefore, he who would seek the sources

<sup>1</sup> Printed in part in "The New Age," October, 1913

of the English tongue must turn to the rock-bound coasts of Albion and stroll along the pleasant English lanes, must tread the heather of the Scottish moorlands, and the green fields of Erin. He must travel thence to the land of the Vikings, those hardy Norsemen who settled on Albion's shores and who, for centuries, became a dominant power in that land. But before them came a mightier host—the Romans—whose rule swayed the fortunes of Britain for four hundred years before the descent of the Norsemen, and left some trace, however slight, upon the speech of the people. So, he must pass through France to reach the Empire of the Cæsars who first conquered Gaul and then subdued the Britons.

As the land of the Angles developed so the speech of the people grew, and he who wishes to seek that growth must be prepared to traverse the globe. From Scandinavian fiords, he must sail to the shores of Denmark and, journeying over these, must cross the frontier and penetrate the very fastnesses of the German Fatherland. Next his steps must turn to the flowery fields of France whence came the Norman Conqueror, and, sauntering along its leafy highways, learn from his surroundings that the noble spires which dot this land, have their very counterpart in the cradle of the English tongue. Even here his journey is far from ended. From the shores of sunny Spain to the lands of the Great White Czar, from the Crescent City on the Golden Horn to the coral strands of India; from the land of the Ibis and the Lotus to the sun-baked veldt of the African Union; from the golden shores of Australia to the fertile fields of New Zealand; from the Land of the Rising Sun to the Land of the Morning Calm; from the Flowery Republic of China to the dreary Siberian steppes—from

each, from every one has English speech drawn tribute And it did not stop there, for the islands that dot the Seven Seas have all contributed to its needs, and nowhere has it been fostered more tenderly; nowhere has it borne fruit more abundantly than on the continent of America.

With their occupation of Britain the Danes brought their language of which, although it was but a dialect of the tongue that under different names was spoken in northern Europe, some traces remain. With the advent of the Conqueror came Norman French and Latin, which was continued in use in law pleadings and statutes until displaced by English under Edward III. Probably the Lombards introduced a few of the Italian words that are now naturalized, and these were amplified by the churchmen that went to England from Rome. Others were added undoubtedly by merchants trading with Italy and the Levant. Of modern Italian terms, many have been introduced by travelers, by operatic stars, by actors, by musicians and by dancers.

To England's relations with Spain and to the marriage of Catherine of Aragon with Henry VIII., in whose court, while Catherine was in royal favor, there were many Spanish grandees, we may trace an influx of Spanish terms which was increased by such subsequent events as the marriage of Queen Mary to Philip of Spain, and the war with Spain which culminated in the dispersion of the Spanish Armada. For accretions of the Portuguese, we may look to the marriage of Charles II. to Catherine of Bragança. The Flemish and Dutch words came from trade, immigration, and warfare.

As to the influx of Greek, this may be attributed to scholars more than to trade, which, however, played no un-

important part through the Romans, and through those other Latin nations that came into contact with them. It was the opinion of Franciscus Junius that Gothic was no more than a dialect of Greek. The Goths, whose language is referred to here, were that branch which inhabited Mœsia, a region not remote from the northern shores of Greece. Their language, with different dialects, may have spread over all of northern Europe, that is, from the coast of Norway to the Black Sea. There is no doubt that many of the words that came to us from the Greek did so through the Latin, as, for instance, the Greek *διαβολος* ("slanderer," which in the New Testament is used to designate Satan), which, originating with the Greek Christians, came to us either from the Latin *diabolus*, through the spread of Roman Christianity, or through that branch of the Goths who conquered Mœsia in A.D. 250. The first authority for its use cited by Sir James Murray,<sup>2</sup> is the "Corpus Glossarium" (the Old English Texts). It is assigned to the year 800. The Christianity of the Eastern Goths was Greek, and it is not impossible that the term was carried by the Goths to other Germanic tribes, and finally reached those that later descended and settled on Britain's shores.

As has already been said, scholars were largely responsible for the assimilation of Greek terms into English. The adoption of a large number of these may be traced to the revival of the study of Greek and English classics in England during the sixteenth and seventeenth centuries, and since then the language of Science has turned to Greece for its forms.

Various estimates of the sources of English words have been made. On the basis of the Lord's Prayer, George

<sup>2</sup> "New English Dictionary," s v *Devil*.



Hickes calculated that nine-tenths of our words were of Saxon origin. Sharon Turner's estimate was that the Norman were to the Saxon as 4 to 6. Trench computed 60 per cent. Saxon, 30 per cent. Latin, including those received through French; 5 per cent. Greek, and 5 per cent. other sources. A recent analysis of the origin of 20,000 words in the language taken from the "New Standard Dictionary" shows the following sources:

Anglo-Saxon and English	.. .. .	3,681
Low German	.. .. .	126
Dutch	.. .. .	207
Scandinavian	.. .. .	693
German	.. .. .	333
French from Low German	.. .. .	54
French from Dutch or Middle Dutch	. . . . .	45
French from Scandinavian	. . . . .	63
French from (1) German	.. .. .	85
French from (2) Middle High German	.. . . .	27
French from (3) Old High German	. . . . .	154
French from (4) Teutonic	. . . . .	225
French (Romance languages)	.. . . .	297
French from Latin	. . . . .	4,842
French from Late Latin	.. .. .	829
French from Italian	.. .. .	162
Celtic	.. . . .	170
Latin (direct)	.. .. .	2,880
Provençal, from Latin	.. .. .	25
Italian	.. .. .	99
Spanish	.. .. .	108
Portuguese	.. .. .	21
Greek direct or through Latin, Late Latin, French or other sources	.. . . .	2,493

Slavonic .. . . .	31
Lithuanian . . . . .	1
Asiatic: Aryan languages, including Persian and Sanskrit	163
European non-Aryan languages . . . . .	20
Semitic. Hebrew . . . . .	99
Arabic . . . . .	272
Asiatic. Non Aryan, not Semitic, including Malay, Chinese, Japanese, Tatar, Australian . . . . .	135
African languages . . . . .	32
American . . . . .	102
Hybrid . . . . .	675
Unknown . . . . .	12
<hr/>	
Total . . . . .	19,161

It was the late Professor George P. Marsh's idea that English as spoken by the people in general was derived from Anglo-Saxon, Latin, and French. This statement he qualified by admitting that certain grammatical forms adopted from the Danish passed into the literary dialect and became established in modes of speech in English. The Professor claimed that spoken English did not possess any important characteristic that could not be traced to one of these sources. In support of his claims he cited Dean Trench's estimate of the relative proportions of the different elements in English given above. "This estimate," said Marsh, "applies to the total vocabulary as contained in the completest dictionaries." As the dictionaries of his time did not contain more than one-sixth of the total number of words in the language, irrespective of that part of it which is restricted to particular professions, this estimate has little linguistic value. The same may be said of all other estimates based upon selection from various

authors. Sir James Murray said at one time of the actual proportion of the various elements, "it is probable that original English words do not now form more than a third or, perhaps, a fourth of the total entries in a full English dictionary."

Professor Marsh did not make any attempt to determine the etymological proportions of our vocabulary because, he said, "no dictionary contains more than two-thirds or at most three-fourths, of the words which make up the English language." But ever since then the growth of that language, as recorded by the vocabularies of the different lexicons, has been phenomenal

As by common consent we date the beginning of literary English from Chaucer, it is pertinent that we examine his work with a view to determining to what extent he made use of foreign words. The foreign element in the prologue to Chaucer's "Canterbury Tales" has been calculated at from 12 to 13 per cent. An examination of a glossary to his entire works shows a much greater percentage. The glossary compiled by Tyrwhitt gives by actual count 1,480 Saxon words, 1,376 French 84 Latin, 3 Dutch, and 1 Italian. This serves to demonstrate the absurdity of selecting a stanza or two of Chaucer's work and of basing upon these an estimate of the percentage of foreign words in his writings.

In all Middle English writings before 1250, says Dr. O. F. Emerson, the number of French words probably does not exceed 500; Professor Skeat, through the examination of the thirty-one texts written before 1400, found just 3,400 words of French origin

From the last quarter of the fifteenth century to the seventeenth, writers often resorted to words borrowed from

the older languages instead of making use of their English equivalents. Thus it is that Latinized French, Angevin and Latinized English words, based upon forms previously in vogue, are to be found in abundance in our later literature—especially in that of the sixteenth and seventeenth centuries—but fortunately the bulk of them were soon displaced as debased currency by sterling English words. It must not be forgotten, however, that the voyages of discovery made by the great English navigators, and by foreign navigators sailing under the English flag, were responsible for the introduction into English of a large number of foreign words. Thus, a great many Spanish words, and American words in Spanish dress, came into use. The discovery of the *potato* and the *tobacco* plant, due to this source, gave us not only the articles themselves but the names for them. *Alligator*, *armada*, *armadillo*, *bolo*, *cara-bao*, *caravel*, *cargo*, *galleon*, *hidalgo*, *nipa*, are other examples of Spanish terms which we have adopted. In like manner, *banana*, *binnacle*, *caste*, *cobra*, *coca* were absorbed from the Portuguese. How this process of assimilation continues through the years may be seen from such words as *bodega*, *hacienda*, *junta*, *machete*, *reconcentrado*, all terms which we have appropriated in comparatively recent times.

Of the words derived from the French which we have appropriated, the earliest are to be found in the Saxon "Chronicle." There are only sixteen of these: *castle*, *countess*, *count*, *empress*, *justice*, *miracle*, *peace*, *prison*, *privilege*, *procession*, *rent*, *standard*, *tower*, *treason*, *treasure* and *war*. So situated that in the arts of peace and war she was in constant contact with her French neighbor, it is not to be wondered at that England received a much larger number

of French words into her vocabulary as the centuries rolled on. Conditions such as the exile of English kings in France, where they often were able to take refuge in times of distress, helped to increase this process of assimilation. The Restoration evidenced an intensified French influence due to the prolonged sojourn of Prince Charles, afterward King Charles II., in France. One has but to examine the literature of the seventeenth century to verify this. Dryden made use of a fair number, possibly 200 in all. Other writers were not slow in following his example until we appropriated such words as *adroit*, *apartment*, *bagatelle*, *brunette*, *burlingue*, *caprice*, *chignon*, *coquette*, *cravat*, *crinoline*, and many more. The modern tendency to draw from the same source may be illustrated by such words as *automobile*, *cabaret*, *chassis*, *chauffeur*, *cigarette*, *communiqué*, *démarche*, *dépot*, *empennage*, *garage*, *griset*, *hangar*, *massage*, *masseur*, *masseuse*, *programme*, *sabotage*, *séance*, *tonneau*, *vaudeville*.

Although a few Italian words are to be found in Chaucer, their introduction, in an appreciable number, into English dates from a much later time. For instance, the word *pilgrim*, Italian, "pelligrino," came into English before 1200. Emerson found it in Layamon's translation of Wace's "Brut," the date of which has been placed between 1155 and 1200. The development of art, especially of music, has given us a rich vocabulary of Italian words besides, such as *brigand*, *ruffian*, *ducat*. Among art terms we have *cameo*, *cartoon*, *mezzotint*, *torso*, *virtu*, while in music there are *allegro*, *andante*, *canto*, *concert*, *piano*, and the series of *mezzos* with the *soprano* and *coloratura* which some of our operatic song-birds have vividly impressed on our notice. Of words in general use from the same

source among hundreds of others we have *catacomb*, *regatta*, *dilettante*, *extravaganza*, and the comparatively recently acquired *Camorra*, *Mafia* and *pantata*.

As to the other sources from which English-speaking people have drawn, they are varied and numerous. In the work of adaptation the seafarer has proved his efficiency for he has a very reputable list of terms to his credit—not that he coined them all, but because he kept them alive. From various sources we have *bilge*, *brig*, *bunk*, *bunker*, *burgee*, *centerboard*, *clipper*, *commodore*, *cove*, *cutter*, *dock*, *donkey*, *fender*, *gig*, *hurricane-deck*, *jiggermast*, *list*, *lugger*, *pancakes*, *peajacket*, *pier*, *poop*, *propeller*, *skiff*, *skylight*, *skysail*, *steerage*, *stern*, *storekeeper*, *stringer*, *surf*, *tank*, *tender*, *track*, *tramp*, *transmitter*, *trawl*, *trim*, *trunk*, *twist*. A great number of our seafaring terms we took from the Dutch or Low German, as *ahoy!* *boom*, *marline*, *skipper*, *schooner*, *sloop*, *yacht*, etc. Others are of the homemade variety, as *battleship*, *freighter*, *funnel*, *ironclad*, *lifeboat*, *liner*, *man-of-war*, *searchlight*, *screw*, *steamer*, *submarine*, etc.

From the Dutch or Low German we have also derived many terms used in trade, as *cannikin*, *hogshead*, *holland*, *spool*, *stoop*, *store*, *wagon*. Of Scandinavian, which at one time exerted a marked influence on the language, especially through the settlement of the Norsemen and Danes in the northeastern region of Britain, very few words survived the Middle English period, but these found their way into the dialects by which they were preserved. Thus we have to-day from Old Norse, *aloft*, *call*, *crave*, *fellow*, *husband*, *knife*, *wrong*, etc. More than 500 Norse terms have been appropriated by the language. This process of appropriation continues. *Saga*, *slang*, *Valkyrie*, *Viking*, *Edda*, etc..

came from this source. The Norse element to be found in personal and place names is much greater. Most English names ending with the suffix *-son* are of Norse origin, as *Gibson, Gilson, Jamieson, Johnson, Robertson, Thomson*; while the place-name suffixes *-by, -thorpe, -toft, and -thwaite*—each one of which means ‘hamlet’ or ‘village’—as in *Selby, Oglethorpe, Lowestoft, Linthwaite*, came to us through the Anglo-Saxon.

The American Indians gave us our *hominy*, and *moccasins*; the *tomahawk*, the *pow-wow*, etc. From the Hindu we got *Bahadur, khaki, nainsook*. The *polka* we got from the Pole, and the *hussar* from Hungary, *jujutsu* from Japan, as well as *kimono* and *geisha*; the Chinese gave us *tea* and the *chinaware* to drink it from. We took the *caravan, harem, and kaftan* from the Turk. From the Australian we got the *boomerang* and *langaroo*, as well as hundreds of other terms peculiar to the Australian continent, as *bushranger, bullabong, cooey* (the shrill call of the Aborigines), *larrikin, corroboree*. To New Zealand we owe the *aweto*, the *kiwi*, the *sundowner*, and many others.

A few years ago Professor Brander Matthews attributed the injection of foreign words into the English language to “the pedant wishing to parade his knowledge” or to “the pretender desiring to get credit for what he does not really possess.” But the influence of individuals forming the first class is slight; few, if any, of their writings make permanent impression on the public mind, and the craze for going abroad to acquire a European “finish” is chiefly responsible for the existence of the second.

One of the most prolific of the various sources from which our language derives foreign words is the periodical press. Nowadays one may take up almost any copy of a

daily newspaper and find foreign words injected into English sentences. Despatches from the field of war have repeatedly assisted in the work. Through them we learned of the *chassepôt*. Although known before the Franco-Prussian War, the word *mitrailleuse* was not really naturalized until the machine-gun had revealed its terrible power for destruction in battle, and the news was flashed over the wire. The German *landwehr* and *uhlan*, though familiar enough to military men, were not injected into our language until the Napoleonic wars, and they had come to stay. In our own times *bolo*, *commando*, *communiqué*, *demarche*, *khaki*, *trek*, *kopje*, *laager*, *machete*, *reconcentrado*, *taube*, and *Zeppelin*, have been used so often in foreign news as to have become almost naturalized.

It seems but yesterday that the *vali* of the *vilayet* of Monastir despatched government troops against the insurgents, and an *irade* of the Sultan called out the reserves, and to-day *hodjas* and *softas* are leaving the city of the Golden Gate to conquer Egypt.

Outside the military pale we are indebted as much to travelers as to journalists for *bungalow*, *hacienda*, *jirrikisha*, *pasha*, *porcelain*, *proa*, for which we have no English equivalents. The explorations and discoveries of Speke and Grant, of Baker, Du Chaillu, and Livingstone, of Stanley, Selous, and Johnstone, and the experiences of Slatin Bey, Emin Pasha, Father Ohrwald, Charles Neufeld and Roosevelt gave us more. Through such sources we obtained *cassava*, *dahabiyeh*, *nyanza*, *ombeya*, *palaver*, *razzia* (French), *tomtom*, and a host of others. Uncommon as many of these words may sound to the ear nowadays there is, nevertheless, a voluminous literature where they are repeatedly used for lack of English equivalents.



With the territorial expansion of the United States came the natural expansion of the language of its inhabitants. We obtained *depot*, *jardinière*, *levee*, from the French population embraced by the Louisiana Purchase; *banana*, *bronco*, *burro*, *cafeteria*, *chaparral*, *cinch*, *guava*, *tornado*, etc., from Spanish America, and the events of the closing years of the past century have multiplied this class. Spanish and native terms now current in the speech of the English-speaking peoples of the Philippine Islands are fast finding their way into our own, as *calesin*, *carabao*, *carretala*, *carretoncio*, etc., and show that we have only begun to assimilate words from this source; also from Alaska, Hawaii and Samoa. The process of assimilation from the French still continues. We have drawn a few words from Russia, as *droszky*, *moujik*, *ukase*, and from the Mohammedan world we have *kaftan*, *muezzin* and *sura*.

To-day, the total number of words in the English language, including radicals, derivatives, participles, obsolesces, and foreign terms, and excluding those words which Lowell so characteristically described as "the sewerage of speech," is estimated at about 600,000, or nearly twenty times the number computed by a contributor to the "Edinburgh Review" seventy years ago. Assuming his computation to be correct, our language has grown since that time at the rate of nearly 5,000 words per annum. In the light of the immense vocabularies already collected we can but consider the computer's figures as inaccurate. Taking account of all the various sources from which the language has assimilated words since the time of the Anglo-Saxon Kings, it seems absurd, in the face of American and British activities over all the world, to say (on the basis of the analysis referred to above) that only 75,000 foreign terms

have been injected into it. If this total were multiplied by three we would be nearer the actual number. But this computation does not take into account the thousands of technical terms found in text-books. In this computation there must have been a rigid exclusion of technical terms as those of foreign origin common to the sciences.

Take astronomy, botany, biology, chemistry, entomology, geology, ichthyology, morphology, mycology, pathology, physiology. Examine the text-books on these subjects and compare them with all modern dictionaries. The result of such a comparison in the present state of lexicology will prove a revelation. The dictionaries of the day are made so that they shall prove of the greatest use to the largest number. In essential particulars they are made for the people rather than for the scientist, who if he require information upon terms related to his particular study must turn to his text-books to find it. This condition is due to the fact that to produce a dictionary in which every word used in every science is given place would prove so costly an undertaking that no one has yet dared to embark in it. Further, even if some one were found with sufficient capital and enterprise to issue so comprehensive a work, that one would find it hard to recover his investment. That such a work as this could be compiled there is no doubt, but the labor of producing it should be done by our great universities—it should be considered a national monument and supported as such. In the field of lexicology the United States leads the world, the people of America are a word-studying people, the requisite knowledge to produce such a *magnum opus* is in the American universities; all that is needed to set it to work is the founding of a great fund which shall be sufficient to finance it to completion.

For some years past the French people have been engaged in producing an "Encyclopedia of Science" to be completed in one thousand volumes. The work is well under way; more than a hundred volumes have already appeared, but the project is not a national one; it is merely one of private enterprise. What the Frenchman is doing the American can do. The question is, "Will any one give him the opportunity?"

## Literature: Its Elements

CICERO has told us that the study of literature nourishes youth, entertains old age, adorns prosperity, solaces adversity, is delightful at home, unobtrusive abroad, deserts us not by day or by night, in journeying or in retirement. In addition, it broadens one's horizon, develops one's mind, and amplifies, balances, or corrects one's ideas.

Huxley defined literature as "the expression of the thoughts of society"; Edward Everett believed it to be "the voice of the age and the state" reflecting the character, energy and resources of a country in the conceptions of its great minds. Accepting both these definitions in their broadest sense, it must follow that a country without a national literature is an indeterminate quantity, or as Carlyle expressed it, "an unestimated country." In the broad expanse of the field of letters which the term Literature embraces, there are many furrows. These have been variously classified. To De Quincey there were only the literature of knowledge and the literature of power. This classification is too general. For the purpose of explaining what the term *Literature* comprehends, the treatment accorded to the word by the "New Standard Dictionary" has been selected. According to that work *Literature* embraces the written or printed productions of the human mind collectively; especially, such productions as are marked by the elevation, vigor, and catholicity of thought, by fitness,

purity, and grace of style, and by artistic construction. It embraces also the portion of such writing that pertains to any particular epoch, country, subject, or branch of learning; so that we may speak of French *literature*, or of the *literature* of chemistry.

In a restricted sense, literature designates the portion of literary productions that excludes the positive sciences. In this sense it is called *belles-lettres*. The history of the development of these is what is taught in the schools as "literature." In this narrowest and strictest sense, literature belongs to the sphere of high art, and embodies thought that is power-giving, or inspiring and elevating, rather than merely knowledge-giving (excluding thus all purely scientific writings), and catholic, or of interest to man as man (excluding writings that are merely technical, or for a class, trade, profession or the like, only). Such literature is esthetic in its tone and style (excluding all writings violating the principles of correct taste), and shaped by the creative imagination, or power of artistic construction (excluding all writings that are shapeless and without essential and organic unity). Dean Stanley understood *literature* to consist of "those great works that rise above professional or commonplace uses, and take possession of the mind of a whole nation or a whole age."

The production of literature involves (1) **artistic construction**, or **esthetic art**, which is that constructive power or process by which forms, facts, or ideas regarded as beautiful are grouped and organized according to esthetic principles, and (2) the **constructive faculty**, or **constructive imagination**, which is the mental activity by which the elements or single objects of perception and self-consciousness are grouped into systems, scientific, artistic, and prac-

tical. In such activity both the intellect and the imagination take part.

Literature may be divided into (1) **Oratory**, where the representation is for the sake of the effect of another mind; (2) **Representative discourse**, where it is for the sake of the theme itself, and (3) **Poetry**, where it is embodied in beautiful form, mainly for the sake of the form.

A very broad division of literature, on the basis of language form, is into **prose** and **poetry** (or rather **verse**). As Dr. James C. Fernald<sup>1</sup> has pointed out, "Used absolutely, the term denotes what has been called '*polite literature*' or *belles-lettres*, i.e., the works collectively that embody taste, feeling, loftiness of thought, and purity and beauty of style, as poetry, history, fiction, and dramatic compositions, including also much of philosophical writing, as the '*Republic*' of Plato, and oratorical productions, as the '*Orations*' of Demosthenes. In the broad sense we can speak of the literature of science, in the narrow sense, we speak of *literature* and science as distinct departments of knowledge. *Literature* is also used to signify literary pursuits or occupations."

The term **comparative literature** connotes the study of the literatures of several peoples as to the relations that they bear one to another with reference to their similarity or dissimilarity of style or thought at the same or different periods of time; and of "light literature," meaning literature that requires little mental exertion to understand, and is produced chiefly for amusement. The latter term is applied usually to fiction.

In the foregoing classification, the first division of literature is **Oratory**, which is the form of discourse or com-

<sup>1</sup> "Synonyms, Antonyms and Prepositions," page 319

position, the object of which is to produce an effect on another mind. It embraces *oratory proper*, which addresses present minds, and, by extension, *epistolary composition*, which addresses absent minds

According to the Ancients, the three leading branches of Oratory Proper are (1) *Didactic* or *Philosophic Oratory*, to enlighten or instruct the hearer, embracing the lecture, scientific discourse, etc.; (2) *Epideictic* or *Demonstrative*, to awaken feeling, especially the sentiment of approbation or disapprobation, in the hearer, embracing the panegyric and the eulogy, and other less serious and important forms; (3) *Judicial* or *Forensic* and *Deliberative*, the former having the right as its governing idea, and the proceedings of civil judicature as its chief province, the latter having the good, the useful, the expedient as its governing ideas, and legislative assemblies as its chief province

**Representative Discourse**, the second division of literature, connotes that form of literature which, for the sake of unfolding a theme, presents its **fiction** or **drama** in distinction from **oratory** and **poetry**.

The **essay**, a comparatively modern product, is a literary composition on some special subject. It is distinct from **biography** or **history**. The term is sometimes extended to poetical dissertations; as, Pope's "*Essay* on Criticism." But the essay forms a comparatively small part of the mass of representative discourse, which consists mainly of fiction and drama

**Fiction** is that department of literature which embraces all fictitious narrative **Prose fiction** is prose work in narrative form in which the incidents, characters, and scenes are partly or wholly imagined.

Fiction may be divided into two departments: (a) the

**romance**, the product of the fancy, and (b) the **novel**, the product of imagination or artistic construction.

A number of terms are used to distinguish the several kinds of fictitious writings, as allegory, fable, legend, myth, novel, romance, story. These words Dr Fernald<sup>2</sup> discriminates in part as follows: "*Fiction* is chiefly used of a narrative designed to portray human life, with or without a practical lesson; a *romance* portrays what is picturesque or striking, as a mere *fiction* may not do; *novel* is a general name for any continuous fictitious narrative, especially a love-story. The moral of the *fable* is expressed formally; the lesson of the *fiction*, if any, is inwrought. A *fiction* is studied; a *myth* grows up without intent. A *legend* may be true, but can not be historically verified; a *myth* has been received as true at some time, but is now known to be false. In modern usage we may say that an *allegory* is an extended *simile*. The *allegory*, *parable*, or *fable* tells its story as if true, leaving the reader or hearer to discover its fictitious character and learn its lesson. All these are, in strict definition, *fictions*; but the word *fiction* is now applied almost exclusively to novels or romances. An *allegory* is a moral or religious tale, of which the moral lesson is the substance, and all descriptions and incidents but accessories, as in 'The Pilgrim's Progress.' A *fable* is generally briefer, representing animals as the speakers and actors, and commonly conveying some lesson of practical wisdom or shrewdness, as 'The Fables of Æsop' A *parable* is exclusively moral or religious, briefer than an *allegory*, with its lesson more immediately discernible, given, as it were, at a stroke."

The **romance** is a form of prose fiction, distinguished

<sup>2</sup> "Synonyms, Antonyms and Prepositions," p. 52.



from the novel or tale because it does not bind itself to verisimilitude or reality, but gives scope to imagination and idealization. Examples are Sir Philip Sidney's "Arcadia," Scott's "Ivanhoe," or Cervantes' "Don Quixote."

The romance proper—the product of the fancy, rather than of the creative imagination—includes (1) the **apolog**, embracing the **fable** and the **allegory**; (2) the **extravaganza**; and (3) the **sentimental romance**.

The period of chivalry supplied the age of romance with the greatest wealth of material. This was the age of mediæval legends, such as those of the Cid, Alexander, Charlemagne, or Arthur, written originally in Old French, Provençal, or other Romance dialect, or in late Latin, and in metrical forms.

They were often epic, of great length, and nearly allied to the **chansons de geste** of the minstrels and trouvères. Modern imitations of this species of romance are found in Tennyson's "Idylls of the King," Byron's "Bride of Abydos," Scott's "Lay of the Last Minstrel," Moore's "Lalla Rookh."

The stories of the beginnings of the modern European literatures may be derived from accounts of the men who produced and preserved them. These men were known by differing names. A **minstrel** was originally, in the early middle ages and before, a traveling **gleeman** or wandering musician who composed and sang to the harp, and recited in hall and castle. From almost the beginning a minstrel here and there became attached to a court or household as a retainer; with greater frequency the minstrel became, in the middle ages, a retainer whose business it was to play musical instruments and recite poems (generally metrical tales) for the entertainment of his lord. About the twelfth

century the multiplication of manuscript books began to supplant the old-time minstrel in hall and palace. Then minstrels as a class became again musical or performing vagabonds, strolling musicians or mountebanks. In England they were repressed by Henry IV., and classed among "wasters, rimers, and other vagabonds."

On the continent of Europe, from the eleventh to sixteenth centuries, minstrels of various classes were known as jongleurs, trouvères, troubadours, minnesingers, meistersingers. A **jongleur** was one of a class of French, Provençal, and Anglo-Norman minstrels who during the middle ages visited courts and castles, composing and reciting songs, poems, and fabliaux, becoming later mere story-tellers and buffoons. Jongleurs were distinct from *troubadours*, and *trouvères*.

A *trouvère* was one of a class of narrative poets of northern France who wrote in the *langue d'oïl* from the eleventh century to the fourteenth century. The *trouvères* were distinct from the *troubadours*, and to them are due the *gest*, the *fabliau*, the Arthurian romance, the "Roman du Renart" and "Roman de la Rose," the prose chronicles, the mystery, etc.

As Edmund Gosse has pointed out,<sup>3</sup> the established idea that the poetry of the *trouvères* was entirely founded upon imitation of that of the *troubadours* has been ably combatted by Paul Meyer, who comes to the conclusion that the poetry of the North of France was essentially no less original than that of the South.

A **troubador** was one of a class of lyric poets that originated in Provence, France, at the close of the eleventh century, and flourished in southern France, and also in

<sup>3</sup> "Encyc Brit.," Vol XXVII, p 312.

Italy and Spain, in the twelfth and thirteenth centuries. They wrote in the *langue d'oc*, chiefly of love, war, and satire. The real importance of this period in French literature consists of its lyrical poetry written by more than 500 poets.

The **minnesinger** was a lyric poet of medieval Germany (1170-1250), who sang in the Swabian Middle High German of love, springtime, woman, and nature; that is, he was a German troubadour. The minnesingers were usually of knightly rank, their meters were most varied. One of the principal minnesingers of the thirteenth century was Walther von der Vogelweide, or Walter of the Bird-Meadow. A **meistersinger** was one of the burgher poets and musicians of Germany who succeeded the minnesingers, in the fourteenth, fifteenth, and sixteenth centuries.

The minstrel of earliest English (and German) literary history was the **scop** or the **gleeman** who produced and preserved the primitive ballads that later grew into such national epics, as "Beowulf," and "Nibelungenlied." (See account of *epics* and *ballads*, below.)

The consideration of Romance thus takes us back to the beginnings of modern literatures. The other great department of fiction, the Novel, is very modern.

The **Novel** is a fictitious prose narrative, now usually of sufficient length to fill a fair-sized volume, in which characters and actions typical of real life are portrayed as through the medium of a plot of more or less intricacy. It forms the third transitional stage in the evolution of imaginative fiction, of which the *epic* was the first and the *romance* the second; differing from the former in that it deals with ordinary characters and actions, and from the latter in that it appeals to the emotions rather than to the

fancy and love of the marvelous. The novel is dramatic, and may be regarded as a narrative play to the extent that its scenery, manners, surroundings, and mode of speech all belong to the historical period in which its characters are assumed to be living, and also because the personages of the history are brought upon the stage by the author to play their several parts, according to their dispositions and temperaments, in the development of the plot, the action of which is merely assisted by his descriptive and analytical interludes. Technically, the length of a novel is from 40,000 words upward, that of a novelette being 10,000 to 40,000 words, and of a short story from 1,000 to 10,000 words.

The novel proper may be broadly divided into four classes: (1) *The novel of incident*, including (a) the *novel of adventure*, (b) the *biographical novel*, and (c) the *naval, military, or sporting novel*; (2) *The novel of artifice*, dependent on the cleverness of the action and ingenuity of the plot, embracing (a) the *detective novel*, (b) the *novel of mystery*, (c) the *novel of the unknown*, in which apparently impossible conditions are so treated as to seem actual, (d) the novel whose motif is fear, intrigue, etc.; (3) *The novel of ordinary life*, including (a) the *novel of purpose*, which points a moral or exploits a theory, (b) the *realistic novel*; (4) *The novel of the inevitable*, dealing with the unescapable sequence of cause and effect, including (a) the *problem novel*, which considers problems in human relations or experience; and (b) the *analytical novel* or *novel of character*, which considers events solely in their relation to, and their effect upon, character. As Mr. Wilbur L. Cross<sup>4</sup> has suggested, the interest in the novel of character

<sup>4</sup> "Encyclopedia Americana," art *Novel*

is directed to the portrayal of men and women, and the tale is a subordinate consideration. In the novel of incident, the interest is directed to what happens, characters, if there be any at all, come only by the way; the tale is the main thing.

A general and philosophical division applied to all art, and, therefore, to Literature, is that made by the terms Realism and Idealism. With reference to fiction, the terms are rather Realism and Romanticism; and we speak of a novel as realistic or as romantic.

**Realism** is the doctrine of the realists in literature, art, philosophy, etc. Specifically, in art and literature, it is the principle and practise of depicting persons and scenes as they are observed really to exist and without attempt to select or modify according to any ideal standard. The term is opposed to *Romanticism* and *Idealism*.

**Romanticism** is the quality or characteristic of being romantic. In literature, romanticism involves the use of a romantic style as opposed to the classical, as well as the embodiment of matter that is non-realistic in that it is either idealistic or extravagant. In actual fact, romanticism in art and literature is largely a revival of medieval forms

The birthplace of romanticism is to be found in the chivalrous tales and ballads of the Romance literature of the eleventh and twelfth centuries. Toward the end of the eighteenth and in the beginning of the nineteenth a marked change took place in intellectual life which influenced art, music, literature, and thought, manifesting itself in England, Germany, and France, in the *romantic movement* or *school* which substituted for the simplicity, harmony, and

purty of the *classicism* of the Augustan age, the mystic, passionate, free-spirited, and capricious standards of the middle ages. The principal advocates of this spirit of *idealism* as opposed to *realism* were, in France, Rousseau, who first consistently expressed the romantic view of life; in Germany, Schelling, Schleiermacher, Schlegel, Lessing, and others; and in England, Gray, Cowper, Burns, Coleridge, Southey, Byron, Shelley, Keats, Rossetti, and Carlyle, whose work "Sartor Resartus" best represents their school.

**Idealism** in art is the endeavor to attain perfection by improving and uniting in one form all the best qualities to be found in different individual forms. While in art and literature, realism strives to portray things with scientific accuracy and detail, allowing comparatively restricted play for the imaginative faculty, idealism creates from the imagination a type of beauty in conformity with a preconceived ideal. Idealism will thus be seen to cover a wide range in the field of art, from the work of pure imagination, in which no attempt is made to conform to facts, to the representation of reality with only a slight tinge of modifying color, introduced to emphasize certain features or aspects of the work.

The distinctions drawn in the meanings of these three words, and here applied to fiction, must be borne in mind in connection with the discussion of poetry, below. A most marked characteristic of English poetry for the century from 1780 to 1880, was its romantic quality.

In Classical Literature (Greek and Roman) the **Drama** formed one of the three divisions of poetry (see below). In modern literatures, dramatic writings were at first mainly in verse, but more recently are generally written in prose. In this respect drama has drawn close to its

younger cousin, fiction. A **drama** is a composition, in prose or in poetry, usually intended to be acted upon the stage, presenting a story by means of characters speaking and acting in situations contrived to develop a plot, and with such accessories of scenery, stage machinery, costume, etc., as are fitted to produce an impression of reality. A drama is a play. "Hamlet" is a drama.

The early history of the modern drama, as of romance, takes us back into the Middle Ages. The very beginnings of English drama date, in reality, from the end of the tenth century. As has already been pointed out elsewhere, the **miracle play**, or **mystery**, formed the first stage of the English drama. It was acted in churches and convents, either by the clergy or by persons coached by them. Gradually by the side of the church play there was developed the **morality play**, from which dates the second stage of the drama in England.

A **mystery** or **miracle-play** treated sacred subjects; a **morality** was an old form of play in which the characters were personified virtues, vices, mental attributes, and the like. Moralities were in vogue in the fifteenth century.

In 1902 "Everyman," an old morality, was revived on the stage in England and America, and in 1911 "Everywoman," a modern morality of an ethical character, was produced in New York, and later also, in London, England.

In the "spacious" days of Praise-God Barebone, or Barbon, the drama was declared "lewd and iniquitous," and under his orders all stage-plays were "absolutely forbidden, and the players punished as rogues and vagabonds." It was characteristic of this peace-loving politician and leather-seller to condemn the orderly that they might bestir themselves to a full appreciation of his talents.

Barebone combined "preaching" with his trade as leather-seller. In a contemporary scurrilous pamphlet entitled, "New Preachers, New" reference is made to "the last tumult in Fleet Street, raised by the disorderly preachment pratings, and pratings of Mr. Barebones, the leather-seller, and Mr. Greene, the felt-maker, on Sunday last, 19 December, 1641. The 'tumult' is jocosely described, and '1,000 persons' are alleged to have been present; but the 'tumult,' so far from originating in the 'disorderly preachment,' certainly originated in violent intrusion upon the worshipers. Another pamphlet on the same disturbance is entitled 'The Discovery of a Swarme of Separatists, or a Leather Seller's Sermon. Being a most true and exact relation of the tumultuous combustion in Fleet Street last Sabbath day, being 29th of December (19 in text); truly describing how Burboon, a leather seller, had a conventicle of Brownists met at his house that day, about the number of an hundred and fifty, who preached there himself about five hours in the afternoon. Showing likewise how they were discovered and by what means, as also how the constable scattered their nest, and of the great tumult in the street. . . . London; Printed for John Greensmith, 1641.' "

In this publication we read concerning the persecutors' treatment of the worshipers: "At length they catcht one of them alone, but they kickt him so vehemently as if they meant to beate him into a jelly. It is ambiguous whether they have kil'd him or no, but for a certainty they did knock him as if they meant to pull him to pieces. I confesse it had been no matter if they had beaten the whole tribe in the like manner."

Evidently the players were not the only rogues and

<sup>2</sup> Dr A. B. Grosart in "Dictionary of National Biography," Vol. III, p. 152.



vagabonds in England at the time. Praise-God Barebone's point of view may have been derived from the fact that the drama began by introducing the vices that it might teach man how to shun them—a moral lesson too great for men of Barebone's mental caliber to learn. The drama teaches the virtues even when it depicts vice. Macaulay pronounced the Old English drama as the most lucid mirror that was ever held up to nature. To-day the purpose of the dramatist is to present life as in a looking-glass; to this end he presents the best and the worst passions of the human heart. Probably no finer estimate of the drama has ever been made than that which Charlotte Cushman left us: "I think I love and reverence all arts equally," she said, "only putting my own just above the others; because in it I recognize the union and culmination of the others. To me it seems as if when God conceived the world, that was poetry; He formed it, and that was Scripture; He colored it, and that was painting; He peopled it with living beings, and that was the grand, divine, eternal drama."

The Drama assumes two principal forms, Tragedy and Comedy, the former representing some signal event or period and generally tending to a fatal issue, the latter presenting the lighter and usually humorous aspects of character and life, individual and social. Minor forms of drama are *tragi-comedy*, *farce*, *burlesque*, *melodrama*, etc.

**Tragedy** is that form of drama or of dramatic composition of which the theme is solemn, lofty, or pathetic, being a great action or series of acts, usually presented in heroic verse or elevated prose, and generally involving the fatal issue of a hopeless struggle. It is the species of drama that deals with the sad and terrible phases of life and character, and is in its substance and spirit opposed to *comedy*.

The principle that rules in tragedy and brings about the situation of extremity and desperation has varied in different ages and dramas. Fate and its workings are the favorite themes of Greek tragedy, which grew out of the worship of Dionysos. In Rome, the germ of tragedy was found in the *comædia palliata*, which was borrowed from the Greeks, and that part of Roman tragedy which has survived is associated with Seneca, whose plays, free adaptations of the works of Sophocles and Euripides, were designed for reading rather than for the stage. The great French writers who founded the classical tragedy of France took him as their model. Forms of the later Latin drama were the *comædia togata*, which dealt with Roman life and manners; *comædia prætexta*, named from the magisterial dress and approaching nearest to true tragedy; *comædia trabeata*, named from the equestrian dress; and *comædia tabernaria*, which treated of tavern or low life. In modern tragedy the characteristic feature is a conflict between the forces of a strong human nature and outside forces, either blind and physical or moral and spiritual, affording a strong contrast to ancient Greek conception. According to Kames,<sup>6</sup> epic poetry employs narration, while tragedy represents its facts as passing before our sight: in the former, the poet introduces himself as a historian; in the latter, he presents his actors and never himself.

**Comedy** is the branch of dramatic art that portrays laughable incidents or characters, or the ludicrous, the satirical, or the gay, in a familiar or humorous style. In matter and spirit it is opposed to the tragic, serious, or ceremonial. In a restricted sense, a comedy is an entertaining drama less broadly humorous than a farce. Comedy varies from

<sup>6</sup> "Elements of Criticism," p. 414.

a story illustrating the amusing side of human life to a serious composition depicting human existence or portraying truth and ending happily. Dante called his "Divina Commedia" a *comedy* because it had a fortunate ending.

Writers on the theater use the term **light comedy** to mean genteel comedy exhibiting humor in refined and natural language, dress, and action; and **low comedy** to mean comedy that is broadly humorous, droll, or farcical. A **musical comedy** is an extravaganza with musical accompaniment.

Greek or Attic comedy, the original and typical form of the art, embraces (1) the *old comedy*, in which the characters of living men were satirized and given their real names, a thing forbidden by law about 400 B.C.; (2) the *middle comedy* (lasting fifty years), in which the names were fictitious but the characters real; and (3) the *new comedy*, in which the characters as well as the names were fictitious.

There are also such minor forms of the drama as the tragi-comedy, a drama in which tragic and comic scenes are intermingled.

A **farce** is a short comedy the humor of which is due to exaggeration of effects and distortion of incidents. As Saintsbury<sup>7</sup> has pointed out, the farce deals with an actual or possible incident of ordinary life to which a comic complexion is given by the treatment. Farce is that style of play-writing in which ludicrous and extravagant effects are produced. It is distinguished from other comic compositions by the slightness of its thought and its extravagant and ridiculous self-abandon. A **farce-comedy** is properly a farcical comedy; but the term is often applied to a form of entertainment in which topical songs, jokes,

<sup>7</sup> "History of French Literature," p 117.

dances, etc., are strung on a very slender dramatic thread.

A **burlesque** is, in the drama, a dramatic travesty—largely interspersed with music—of some popular legend, custom, romance, or play. It is a dramatic extravaganza.

A **melodrama** is a drama with a romantic story or plot and sensational situations. In the melodramas of Greece the entrance of each actor was accompanied by music. In modern times the aim of all such plays is to thrill the crowd by a series of violent situations and unexpected happenings.

Plays are usually divided into Acts and Scenes. An **act** is the largest division of a play or opera, forming an incident or deed complete in itself. A **scene** is a division of an act of a play, comprising all that passes continuously at one time and place, or, as formerly and sometimes still, all that passes between the same persons in the same place.

**Poetry** is the third, and remaining, division of literature as suggested in the initial classification.

According to Dr. Henry Van Dyke,<sup>s</sup> **Poetry** is the emotional interpretation of nature and life through the imagination in beautiful and metrical language. It is the type of literature of which the ruling factor is quickened emotion, the proper language figurative, the natural form verse, and the chief aim to impart imaginative pleasure.

The production of poetry is classed as one of the fine arts. All the elements of the highest type of poetry are properly included in a general definition of this art. The most important are those that belong to its vital spirit: (1) Emotional intensity; (2) insight; (3) imagination. The characteristic elements of its form are those by which the art is most easily recognized: (1) Abundant imagery; (2) sugges-

<sup>s</sup> "New Standard Dictionary," s.v. *Poetry*.

tive and revealing language; (3) a measured music of words. Poetry of a lower type may be weak in one or other of these elements and yet be included in poetic literature, but there are many critics who hold that metrical form is indispensable.

Professor Saintsbury<sup>9</sup> describes English poetry as consisting of syllables—accented or unaccented, stressed or unstressed—arranged on principles which, whatever they may be in themselves, have no analogy to those of classical feet.

A number of terms referring to poetical compositions are more or less synonymous: meter, metrical composition, metrical writing, poem, poesy, rime, verse. Dr. Fernald<sup>10</sup> defines poetry as “that form of literature which embodies beautiful thought, feeling, or action in melodious, rhythmical, and (usually) metrical language in imaginative and artistic constructions. *Poetry* in a very wide sense may be anything that pleasingly addresses the imagination; as, the *poetry* of motion. In ordinary usage *poetry* is both imaginative and metrical. There may be *poetry* without *rime*, but hardly without *meter* or what in some languages takes its place, as the Hebrew parallelism; but *poetry* involves, besides the artistic form, the exercise of the fancy or imagination in a way always beautiful, often lofty or even sublime. Failing this, there may be *verse*, *rime*, and *meter*, but not *poetry*. There is much in literature that is beautiful and sublime in thought and artistic in construction, which is not *poetry*, because quite devoid of the element of *song*, whereby *poetry* differs from the most lofty, beautiful, or impassioned prose.”

<sup>9</sup> “English Prosody,” p. 8.

<sup>10</sup> “Synonyms, Antonyms, and Prepositions,” p. 372

The original Greek division of poetry into **lyric** (expressing personal emotion), **epic** (narrative of moving events), and **dramatic** (presenting the interaction of human wills), has been enlarged by the addition of other types, as the **ballad**, **didactic poetry**, the **dramatic lyric**, the **idyll**, the **monodrama**, etc.

The elements of its vital spirit, as explained above, are (1) *emotional intensity*; (2) *insight*; and (3) *imagination*. That is to say, it must be able (1) to *move* us by the presentation of the (2) *truth* which it has *discovered*, and to which it (3) has given a *new, beautiful, and significant shape*.

The **emotions** are to be recognized as stronger than *feelings* or *sentiments*.

**Insight** is the power or faculty of immediate and acute perception or understanding, exercised (in poetry) in the realms of moral truth and of beauty. It is *intuition*, whether that power is regarded as a general inner faculty, a special capacity for a particular field of view, or the gift of mystical vision. By insight the poet *discovers* the material out of which he makes poetry.

The **imagination** faculty is the third vital element of poetry. This supreme power of the artist—of the human mind, in fact—is so fundamental in the production of poetry, or of any other form of art, and imparts to its product so much of the fundamental and essential character of that product, that a student of poetry or of any other form of art must give the term *Imagination* very careful and detailed consideration.

Two main aspects or functions of the imagination are to be noticed. These are: (1) the act or power of *imaging* or of *re-imaging* objects of perception or thought—its less sig-

nificant function; (2) the act or power of combining the products of past experience in modified, new or ideal forms. In the latter, its more significant function, it is the creative or constructive power of the mind. The word has been used in wide and various senses in common life and literature, as well as in the psychological sciences.

Professor Ladd<sup>11</sup> defines the imagination specifically as, (1) The picturing power or act of the mind; the formation of mental images, pictures, or mental representations of objects or ideas, particularly of objects of sense-perception and of mathematical reasoning; also, the reproduction and combination, usually with more or less of modification, of the images or ideas of memory or recalled facts, of experience; imaginative reproduction: embracing fantasy, fancy, and imagination in its common acceptation; as, the *imagination* rules in reverie and dreams; the *imagination* of the reveler. (2) The mental representation of past knowledges of whatever kind, especially past knowledges of external and sense objects; re-imaging power; spontaneous and uncontrolled play of images in consciousness—fantasy. (3) The act of constructive intellect in grouping the materials of knowledge or thought into new, original, and rational systems; the constructive or creative faculty, embracing poetry, artistic, philosophic, scientific, and ethical imagination. This sense includes the rational and constructive element of taste or the esthetic faculty.

It is with the first and the third of these specific definitions that the student of poetry is concerned; namely, with imagination as “the reproduction and combination of the images of memory,” and as “the act of constructive intellect in grouping the materials of knowledge or thought into

<sup>11</sup> “New Standard Dictionary,” s v *Imagination*

new, original and rational systems." The poetic imagination is the creative imagination as employed in the production of noble or elevating pictures, or of artistic literary construction, fixed and expressed by rhythmical language.

The characteristic elements of Poetry are (1) abundant *imagery*; (2) *suggestive* and *revealing* language; and (3) a *measured music* of words. As among the vital elements of poetry the imaginative element is supreme, so among the elements of poetic form that of *meter*—"measured music of words"—is the chief characteristic.

In rhetoric, **imagery** as an act or as a rhetorical product is figurative description in speech. As an effect it is the mental images produced by the use of figurative language. The obvious means of creating poetic imagery is figurative language—the use of *figures of speech*. A **figure of speech** is a form of expression that deviates intentionally from the ordinary mode of speech for the sake of more powerful, pleasing, or distinctive effect. Figures of speech are pictorial or poetic language

**Rhetorical figures** may be classed as follows: I. Those depending (1) on the kind of words employed, *tropes*, and (2) on the number of words employed, (a) *repetition* and (b) *ellipsis*. II. Those depending on the representative imagery employed. (1) Figures that consist in a change of the presentation of the represented object—(a) in nature, *personification*; (b) in relations, *vision*; (c) in degree, *hyperbole*. (2) Those consisting in comparison or contrast. (3) Those consisting in a deviation from the ordinary mode of expressing the views or mental condition of the speaker; embracing (a) those in which another is personated, *prosopopeia*; (b) those in which another is addressed, *apostrophe*; and (c) those in which the conception is changed from



reality, including *irony*, *doubt*, and *interrogation*. (4) Those depending on the structure of the sentence, as (a) on its order, *inversion*; (b) on its connection, *anacoluthon*; (c) on its completeness, *aposiopesis*; (d) on its fulness, *sententiousness*.

**Comparison**, from the point of view of rhetoric, is a setting forth of the points of similarity or contrast between one thing and another. Comparison includes (1) *comparison proper*, in which the properties of the representative object are formally attributed to the other; (2) the *simile*, which turns the mind on the representative object itself; (3) *contrast*, which emphasizes points of difference; (4) *allusion*, which closely approaches metaphor, comparative words being omitted; and (5) *allegory*, embracing (a) *allegory proper*, an extended simile, omitting comparative words; (b) *fable*, a short narrative allegory with a moral; and (c) *parable*, a narrative or descriptive allegory founded on real scenes and inculcating religious truth.

A discussion of the individual figures of speech belongs to rhetoric rather than to literature. By means largely of imagery language becomes *suggestive*, *revealing*. What is meant by this is unfolded in the treatment of the terms *suggestion* and *suggestive*. **Suggestion** is the imparting or exciting of a notion or idea in an indirect or unobtrusive way. A suggestion brings something before the mind less directly than by formal or explicit statement. A suggestion may be given unintentionally, and even unconsciously, as when we say an author has "a *suggestive* style." **Suggestive** means stimulating to thought or reflection. As an illustration of the meaning of the term a poet's and a botanist's description of a buttercup may be cited. The one by means of suggestive language makes the flower glow

and dance before us as in life; the other by means of explicit statement lays before us the dead husk of what once lived.

The third element of poetic form is its **Metrical Character**. As stated in the definition of poetry quoted on page 190, metrical form is by most critics considered indispensable to poetry. **Meter** is a measured verbal rhythm. It constitutes the structure of verse. It is a definite arrangement of groups of syllables in a line, having a time-unit and a regular beat. Applied to the stanza, it is a specific sequence of such lines in a stanza. In Greek and Latin meter the length of the syllables is the controlling factor, in English, the stress, or metrical accent, is the structural element. See *prosody*, below.

The meter of a line is named from the number and character of the feet, or measures, which it contains; as, *iambic pentameter*, *dactylic hexameter*. But in Latin and Greek, verse of certain kinds is measured by double feet; thus an iambic trimeter—six iambs. The meter of a stanza is named from the number and character of its lines; as, a *tetrameter quatrain*; or specific names are given; as, an *Alcaic ode*, the *Spenserian stanza*, *ottava rima*, *rime royale*.

In hymnology the term **meter** means the form of a stanza of a certain number of lines, each of which has a certain number of accented syllable-groups or feet. Such a stanza is often incorrectly called a "verse." There are various kinds of meter as the following will show: *Iambic meters* are (1) *common meter*, in which the stanza is composed of four lines alternately of four and of three iambic feet; (2) *long meter*, in which the stanza contains four lines of four feet each; and (3) *short meter*, in which the first two lines have three feet, the third four, and the fourth three. When

the stanza is doubled the meter is called *common meter double*, *long meter double*, etc. Sometimes long meter has six lines to the stanza, and is then known as *long meter six lines*, or *long particular meter*. *Common particular meter* contains two lines of four iambs each, then one line of three iambs, then two more lines of four iambs, and then one more of three iambs. *Short particular meter* has two lines or three iambs followed by one of four, and then two more of three followed by one of four. *Halleluiah meter* contains four lines of three feet or six syllables, each followed by two lines of four feet or eight syllables. The meter *tens* has lines each composed of five feet; in *sevens* and *sixes* the stanza is composed of either four or eight lines, each of which contains three iambs, the odd-numbered lines ending with an added unaccented syllable. *Trochaic meters* are *sevens*, *eights* and *sevens*, *sixes*, *sixes* and *fives*, etc. These names indicate the number of syllables in the lines; lines having an odd number terminate with an added accented syllable. *Dactylic meters*, as also *anapestic*, are *elevens*, *elevens* and *tens*, etc.

Fernald<sup>12</sup> gives further definition of the term meter in discriminating its synonymous terms, as, euphony, measure, rhythm, verse. *Euphony* is agreeable linguistic sound, however produced; *meter*, *measure*, and *rhythm* denote agreeable succession of sounds in the utterance of connected words; *euphony* may apply to a single word or even a single syllable; the other words apply to lines, sentences, paragraphs, etc.; *rhythm* and *meter* may be produced by accent only, as in English, or by accent and quantity combined, as in Greek or Italian; *rhythm* or *measure* may apply either to prose or to poetry, or to music, dancing, etc.; *meter*

<sup>12</sup> "Synonyms, Antonyms, and Prepositions," p. 328

applies only to poetry, and denotes an orderly and measured *rhythm* with regular divisions into verses, stanzas, strophes, etc. A *verse* is strictly a metrical line, but the word is often used as synonymous with stanza. *Verse*, in the general sense, denotes metrical writing without reference to the thought involved.

Composition written in meter is Verse. The term *verse* like the term *meter*, is the basis of a number of phrases which apply to details of the form of poetry.

**Verse** is metrical composition as distinguished from prose. In another sense, a verse is a single metrical line made up of a number of feet, arranged according to a specific rule. With an appropriate adjective the term applies to a certain type of metrical composition as distinguished by form, or style, or theme; as *blank verse*, *heroic verse*, *hexameter verse*, etc.

**Blank verse** is verse without rime. **Heroic verse** is verse adapted to heroic or lofty themes, and is used especially in epic and dramatic poetry, as the hexameter in Greek and Latin, the ottava rima in Italian, the Alexandrine in the French drama, and the heroic couplet and blank verse, with various other combinations of iambic verse, in English.

**Epic verse** is the verse employed in epic poetry. The measures used by epic poets are various: in Latin and Greek, the *dactylic hexameter*; in Italian, the *terza rima* or the stanzaic measure of Tasso; in Spanish ("The Cid") and old French, *assonance*; in Anglo-Saxon, *alliterative lines*; in English, the *blank verse* of Milton and Tennyson, the *heroic couplet* of Pope, the *stanza* of Spenser, and the *trochaic tetrameter* of Longfellow's poem "Hiawatha."

The word *verse* is often used incorrectly to denote *stanza*. A **verse** is a single line; a **stanza** is a certain num-

ber of lines of verse grouped in a definite scheme of meter and sequence, and usually corresponding to the other line-groups in the same poem. It is, therefore, a metrical division composed of lines, as the line is composed of feet. A *stanza* is often incorrectly called a *verse*. In English verse the structural factor of the *stanza* is generally the rime, which binds the lines together. Two rimed lines form a *couplet*, three a *triplet*. A four-line *stanza* is often called a *quatrain*; a six-lined *stanza*, a *sestet*; an eight-lined *stanza*, an *octave*. Favorite stanzaic forms in English are the four-stress quatrain with alternate rimes, the rime royal in seven decasyllabic lines (*ababbcc*), the Spenserian in eight decasyllabic lines and an Alexandrine (*ababbcbcc*), the ottava rima of "Don Juan" and Keats's "Isabella" (*abababcc*), and the ode-stanza of Gray, Wordsworth, and others. The letters in the parentheses show the arrangement of rimes.

Rime is an important though not essential element in poetical form. As the term is now used, **rime**<sup>13</sup> is a correspondence of sound in the accented vowels (not initials) and the following letters, if any, of the final feet of two or more lines of verse. Occurring in the initial letters of words, a correspondence of sound is called alliteration. If it is in final syllables, and is in vowel sounds only, it is called assonance. *End-rime* is usually the organizing factor of the stanza in modern English verse, and is what is commonly understood by the word *rime*.

Alliteration and assonance were used in Anglo-Saxon Romance, and early English verse; end-rime is modern,

<sup>13</sup> The spelling *rhyme*, although commoner in literature than the older *rime*, is etymologically incorrect, having been introduced in the sixteenth century through a mistaken connection with *rhythm*. The use of the older spelling has now been revived by many writers.

and was introduced into English in imitation of Latin hymns and French lyrics. Where the accented vowels in a rime are followed by an unaccented or light syllable, it is called a *feminine rime*; as, *making—taking*. Where there are two light syllables, it is called a *triple rime*; as, *tenderly—slenderly*. Where riming words occur at the end of the first natural pause in a line, and at the end of the line, it is called an *internal* or *leonine rime*. A complete identity of sounds (including initials) in the members of a rime (as *fair—fare*) is called a *perfect rime*. While allowed in French, this is inadmissible in modern English verse.

The fundamental divisions of Poetry are (1) *lyric*, (2) *epic*, and (3) *dramatic*. To these terms further names are added distinguishing certain forms unknown to or unrecognized by the ancients; as, *didactic poetry*, the *ballad*, the *dramatic lyric*, the *dramatic monolog*, etc. **Lyric Poetry** is that form of which the main object is to express emotion directly and personally. It is verse of quickened feeling and song-like form. In lyric poetry, the poet gives vent to his personal emotions, or experiences. The term *lyric*, then, as applied to poetry, does not mean specifically “adopted for singing to the lyre,” but rather designates the contents and spirit of the poetry so named.

Lyric poetry includes various subordinate forms, as the *sonnet* and the *elegy*, not now set to music, and the *ode*, *song*, *psalm*, and *hymn*, which imply or suggest a musical setting. There are yet other forms, mostly felt as foreign to English poetry, such as *madrigal*, *rondeau*, *villanelle*, *triolet*, etc. These are distinguished each by its metrical or stanzaic structure.

A **sonnet** is a poem of fourteen lines, usually in iambic

pentameter, riming according to a prescribed scheme. The sonnet came into English verse from Italy in the sixteenth century. There are two principal forms: (1) The so-called *Italian sonnet* consists of 14 iambic pentameter lines, arranged thus: an octave, riming *a b b a, a b b a*, and a sestet, riming *c d e, c d e*, or *c d e, d c d*, or *c d e, d c e*, or *c d e, e d c*. A rime in the last couplet is permissible, but disapproved by most critics. The octave is supposed to introduce the main idea or sentiment, which the sestet develops, or illustrates by comparison or contrast. (2) The *Elizabethan* or *Shakespearian sonnet* consists of 14 iambic pentameter lines, arranged in quatrains of interwoven rime and closing with a rimed couplet.

An **elegy** is a lyric poem lamenting the dead, as Shelley's "Adonais."

An **ode**, in ancient usage, was a lyric poem intended to be sung or chanted; in modern usage, it is any lyric of lofty tone dealing progressively with one dignified theme. In ancient Greek the ode embraced the choral songs and other lyrics in tragedy and comedy. Its principal forms were (1) the *monody*, recited by the actors; (2) the *parode*, the *stasimon*, and the *parabasis*, recited by the choreutæ, or members of the chorus; (3) the *kommos* (a wild lament for the dead), sung alternately by one or more of the chief actors and the chorus.

The modern ode does not necessarily follow the classical model, being more free in form, as Dryden's "Alexander's Feast," Keats's "On a Grecian Urn," and Wordsworth's "Ode on Intimations of Immortality." Some English odes are regular but somewhat intricate in structure, in imitation of the classical ode; that is, they consist of two stanzas of like form, the *strophe* and the *antistrophe*, and a third

of different form, the *epode*, this combination being one or more times repeated. But most of the English poems called *odes*, as Dryden's for "St. Cecilia's Day" or Wordsworth's on "Intimations of Immortality," are irregular in metrical structure.

The **strophe**, in classical poetry, was a group of lines of poetry, arranged in a certain order, and repeated one or more times in an ode, or dramatic chorus. It corresponded to the repetition of an air in music, or to the turning of the chorus in a drama as they passed, chanting, from the central altar to the side of the stage. As Gummere<sup>14</sup> shows, strophe means literally "a turning." At the end of the strophe we turn, and repeat the same conditions. Stanza, under another symbol means the same thing. Strictly, a strophe was the first of a pair of such verse-groups, corresponding to the second or *antistrophe*. To these a third group, called an *epode*, was sometimes added, thus constituting a triple division of an ode. Ben Jonson rendered these names in English as *turn*, *counter-turn*, and *stand*.

Other forms of the lyric, as *song*, *psalm*, *hymn*, are familiar. The *dramatic lyric* is a lyric poem "characterized by the action and spirit of the drama." That is, the poem suggests vividly both the character of the speaker and the action supposed to accompany the words.

The **ballad** was in origin a lyric poem; but being narrative it tended to grow by accretion and to take more and more an objective and sometimes dramatic form. The simple story thus grew toward epic elevation and proportions.

**Epic Poetry.**—An *epic* is a poem in which actions or events in related sequence are presented by narration and

<sup>14</sup> "Poetics," p. 236



description. The term applies especially to a poem celebrating in stately, formal verse the real or mythical achievements of great personages, heroes, or demigods. Dr. Van Dyke<sup>15</sup> has given us a convenient generic distribution of epics in the wide sense, as (1) the *higher epic* or *heroic*, narrating a great action, as of heroes, demigods, and gods; (2) the *middle epic*, or poetic tale; and (3) the *mock-heroic* or *burlesque*. Epics are also variously classed and named, according to their origin, special themes, etc.: (a) Epics of growth, or collections of ballads of different authorship, anonymous, which seem to have grown up spontaneously, such as "Beowulf," the "Mahabharata," the "Nibelungenlied," and the "Kalevala"; (b) The epics of art, in which a single poet concentrates his poem about some great central figure, as Homer's "Iliad," Homer's "Odyssey," Vergil's "Æneid," Milton's "Paradise Lost," and Tasso's "Jerusalem Delivered." (c) The mixed epic of growth and art combined, as Firdusi's "Shah Nameh." (d) The heroic poem, such as the "Chanson de Roland" and the "Orlando Furioso," describing medieval knights and heroes. (e) Sacred epics, such as Dante's "Divina Commedia" and Klopstock's "Messias." (f) Historical epics, such as Camoens's "Lusiad" and Lucan's "Pharsalia." (g) Mock epics, such as Butler's "Hudibras," "Reynard the Fox," the "Batrachomyomachia" (*Frogmousiad*), and Pope's "Rape of the Lock." "Paradise Lost" has been pronounced *the epic* of English Puritanism and of Protestant Christianity.

A sort of epic poem, or minor epic, is called the *idyl*, which was originally a short poem descriptive of rustic or pastoral life, as the "Cotter's Saturday Night" of Burns,

<sup>15</sup> "New Standard Dictionary," s v *Epic*

or the "Idyls" of Theocritus. By extension the term has come to mean a short and highly wrought description, and, more loosely, a more extended descriptive or narrative poem of elevated and artistic style. As a narrative poem the idyl is a minor epic with a content, spirit and style that make it akin also to the pastoral.

Just as the origins of the Romance take the student of literature back close to the origins of the modern European literatures, so the Epics of Growth go back to the *ballad*, the primitive folk-poem of a people. The folk-ballad expanded as the legend it told grew by accretion; and, when several such overgrown legends collected about a national hero or a national event, the overgrown ballads which recited them coalesced into a national epic. Such is by many supposed to have been the origin of the genuine folk epic like the English "Beowulf," the Greek "Iliad," the German "Nibelungenlied." But, of course, the welding of the original materials into an organic whole demanded the constructive power of an artist, and hence even these older national epics are in some degree also Epics of Art.

The term **ballad** is used in two senses, which must be distinguished: (1) It designates a simple lyrical poem, telling a story or legend, usually of popular origin; as, the "Ballad of Chevy Chase." A writer in the "British Quarterly Review" has pointed out that the English ballad possesses three main distinguishing characteristics: (*a*) narration in substance; (*b*) lyric form; and (*c*) traditional origin. (2) In another sense, the term connotes a simple popular song, amatory, proverbial, laudatory, or satirical, usually consisting of two verses, each of which is sung to the same melody, the musical accompaniment being invariably subordinate to the air.

The first is the distinctly literary sense; and in this specific sense one must distinguish two kinds of ballad: (*a*) the genuine **folk-ballad** or **folk-song**, originating and current among the common people, and hence, being in a measure of communal origin, not associated with any individual author; and (*b*) the **literary ballad** written by an individual author in imitation of the folk-ballad. The folk-ballad is largely represented in Percy's "Reliques of Ancient English Poesie."

**Dramatic Poetry** is the third division of poetry as the ancient critics treated the topic. The classical drama, and also modern drama in its earlier and greater period, used metrical language as its vehicle. At the present time an occasional "poetical drama" is produced; but the great period of English drama was about the beginning of the seventeenth century (Shakespeare and his contemporaries); of French drama was toward the close of the seventeenth century (Corneille, Racine, Molière); and of German drama was toward the end of the eighteenth century (Lessing, Schiller, Goethe). The dramatic product of these periods was in verse.

A special kind of dramatic composition is named **dramatic monologue**. This is a dramatic soliloquy, or a story or drama told or performed by one person. Dramatic monologue has taken three forms: (1) when the actor tells a continuous story in which he is the chief character, referring to the others as absent; (2) when he assumes the voice or manner of several characters successively; (3) more recently, when he implies that the others are present, leading the audience to imagine what they say by his replies. It is in this third form that Browning's poetic genius found frequent effective expression, as in "My Last Duchess."

On the borderland between *poetry* and *non-poetry* is a class of composition in verse to which the classical scheme of kinds of poetry gives no place. It is one of the added types and is known as **Didactic Poetry**—the form of poetry that embodies ideas regarded as thought, rather than as feeling or action; the poetry of the intellect. Its main divisions are: (1) *didactic poetry proper*, the object of which is to embody or teach some truth or system of truth—including (a) moral and religious, and (b) critical, as Pope's "Moral Essays"; (2) *descriptive poetry*—including (a) descriptive poetry proper of things and events; (b) pastoral; (c) satirical, etc. How high such poetry may rise in the scale of poetical quality depends upon the genius of the author. In the treatment of the subject, the purpose has been to be as inclusive as the importance of the theme requires. There are some bypaths along which the reader has not been led because they in turn lead to themes that are not germane to the subject under consideration.

As these pages are passing through the press, the subject of the school course in English is again receiving the attention of educators. There is a tendency, in certain parts of the country, to modernize the curriculum, and in one of our central States some of the changes proposed include such a radical substitution as the study of "Cabbages and Kings" for that of "Paradise Lost"; that is to say, the writings of the late Sydney Porter, better known by the pseudonym "O. Henry," are to take the place of those of Milton. The President's addresses to Congress are to be studied in preference to the works of Shakespeare, but while Shakespeare's writings will still be used sparingly (for which one may be excused for offering a prayer of

thanks), the monotony of applying the mind to the Bard of Avon's exquisite work is to be relieved by studying the writings of Bernard Shaw and Oscar Wilde! As an antidote to Thackeray's "Vanity Fair," Kipling's "The Light that Failed" is to be taken. In fine, it is declared that the worth of the English classics is a negligible quantity—teachers, we are told, are "killing the love of literature by forcing upon pupils too much Carlyle, Scott, Thackeray, and Dickens." As a further excuse for the substitutions suggested, it is pointed out that the great English poets and masters of literature did not write or speak in the vernacular of the present day. For this weighty reason, therefore, students of English speech and literature are to be enticed from the classics by Shavian bait and the brilliant but suggestive essays that compose "The Picture of Dorian Gray!"

These proposals imply a morbid abhorrence for the study of the accepted standards of beauty of expression and of form so trying to the patience that one is driven to ask whether it is not the teachers of English who are at fault rather than the well of good English that has run dry. As the editor of an evening paper<sup>16</sup> recently remarked, "To insist on diluting Shakespeare with Bernard Shaw does, indeed, indicate a certain futility of mental process which does not command respect." It may be pointed out that in regard to forms of speech the present usage of society as a whole—with its jargon and its conventionally imposed bad grammar and vicious syntax—is not more authoritative than the illiterate or obsolescent phrases of passed generations.

Whatever success the proposal referred to may have it

<sup>16</sup> "The Evening Sun," New York, December 4, 1914

can not be immediate, and there is ground for congratulation that the National Conference of Associated Colleges and Preparatory Schools of New England, the Middle States and Maryland, the North Central States, the Central Atlantic States, and the Southern States, has determined that the entrance requirements in English for the years 1915 to 1919 inclusive shall embrace, in the Department of Literature, the study of the following groups:

#### A. FOR READING

GROUP I. *Classics in Translation*: (1) The Old Testament, comprising at least the chief narrative episodes in Genesis, Exodus, Joshua, Judges, Samuel, Kings, and Daniel, together with the Books of Ruth and Esther. (2) The "Odyssey," Books VI to XIV—the others may be studied, if desired. (3) The "Iliad," Books I to X, XII, XVI, and XVIII to XX—the others may be studied, if desired. (4) The "Æneid." The "Odyssey," "Iliad" and "Æneid" should be read in English translations of recognized literary excellence. For any selection from this group a selection from any other group may be substituted.

GROUP II. *Shakespeare* (1) "Midsummer Night's Dream"; (2) "Merchant of Venice"; (3) "As You Like It"; (4) "Twelfth Night"; (5) "The Tempest"; (6) "Romeo and Juliet"; (7) "King John"; (8) "Richard II."; (9) "Richard III."; (10) "Henry V."; (11) "Coriolanus". (12) "Julius Cæsar"; (13) "Macbeth"; (14) "Hamlet."

GROUP III. *Prose Fiction*: (1) Malory, "Morte d'Arthur" (about 100 pages); (2) Bunyan, "Pilgrim's Progress," part I; (3) Swift, "Gulliver's Travels" (voyages to Lilliput and to Brobdingnag); (4) Defoe, "Robinson Crusoe," part I; (5) Goldsmith, "Vicar of Wakefield"; (6) Frances Burney, "Evelina"; (7) Scott's Novels, any one; (8) Jane Austen's Novels, any one; (9) Maria Edgeworth, "Castle Rackrent," or "The Absentee"; (10) Dickens's Novels, any one; (11) Thackeray's Novels, any one; (12) George Eliot's Novels, any one; (13) Mrs. Gaskell, "Cranford"; (14) Kingsley, "Westward Ho!" or "Hereward, the

Wake"; (15) Reade, "The Cloister and the Hearth", (16) Blackmore, "Lorna Doone"; (17) Hughes, "Tom Brown's Schooldays"; (18) Stevenson's "Treasure Island," or "Kidnapped," or "Master of Ballantrae"; (19) Cooper's Novels, any one; (20) Poe, "Selected Tales"; (21) Hawthorne, "The House of the Seven Gables," or "Twice Told Tales," or "Mosses from an Old Manse"; (22) A collection of Short Stories by various standard writers.

GROUP IV. *Essays, Biography, etc.*: (1) Addison and Steele, "The Sir Roger de Coverley Papers," or selections from "The Tatler" and "The Spectator" (about 200 pages); (2) Boswell, selections from the "Life of Johnson" (about 200 pages); (3) Franklin, "Autobiography"; (4) Irving, selections from the "Sketch Book" (about 200 pages), or "Life of Goldsmith"; (5) Southey, "Life of Nelson"; (6) Lamb, selections from the "Essays of Elia" (about 100 pages); (7) Lockhart, selections from the "Life of Scott" (about 200 pages); (8) Thackeray, lectures on Swift, Addison, and Steele in the "English Humorists"; (9) Macaulay, any one of the following essays: (a) Lord Clive, (b) Warren Hastings, (c) Milton, (d) Addison, (e) Goldsmith, (f) Frederic the Great, (g) Madame d'Arblay; (10) Trevelyan, selections from the "Life of Macaulay" (about 200 pages); (11) Ruskin, "Sesame and Lilies," or selections from his writings (about 150 pages); (12) Dana, "Two Years before the Mast"; (13) Lincoln, selections from his addresses, including at least the two Inaugurals, the speeches in Independence Hall and at Gettysburg, the last public address, the letter to Horace Greeley; together with a brief memoir or estimate of Lincoln; (14) Parkman, "The Oregon Trail"; (15) Thoreau, "Walden"; (16) Lowell, "Selected Essays" (about 150 pages); (17) Holmes, "The Autocrat of the Breakfast Table"; (18) Stevenson, "An Inland Voyage" and "Travels with a Donkey"; (19) Huxley, "Autobiography" and selections from "Lay Sermons," including the addresses on "Improving Natural Knowledge," "A Liberal Education," and "A Piece of Chalk": (20) Collection of Essays by Bacon, Lamb, DeQuincey, Hazlitt, Emerson, and later writers; (21) Collection of Letters by various standard writers.

GROUP V. *Poetry*: (1) Palgrave's "Golden Treasury" (First Series): Books II and III, with special attention to Dryden, Collins, Gray, Cowper, and Burns, (2) Palgrave's "Golden Treasury" (First Series), Book IV, with special attention to Wordsworth, Keats, and Shelley (if not chosen for study under B), (3) Goldsmith: "The Traveler" and "The Deserted Village", (4) Pope. "The Rape of the Lock"; (5) A collection of English and Scottish Ballads, as, for example, some Robin Hood ballads. "The Battle of Otterburn," "King Estmere," "Young Beichan," "Bewick and Grahame," "Sir Patrick Spens," and a selection from later ballads; (6) Coleridge, "The Ancient Mariner," "Christabel," and "Kubla Khan"; (7) Byron, "Childe Harold," Canto III or IV, and "The Prisoner of Chillon"; (8) Scott, "The Lady of the Lake," or "Marmion"; (9) Macaulay, "The Lays of Ancient Rome," "The Battle of Naseby," "The Armada," "Ivry"; (10) Tennyson, "The Princess," or "Gareth and Lynette," "Lancelot and Elaine," and "The Passing of Arthur"; (11) Browning, "Cavalier Tunes," "The Lost Leader," "How They Brought the Good News from Ghent to Aix," "Home Thoughts from Abroad," "Home Thoughts from the Sea," "Incident of the French Camp," "Hervé Riel," "Pheidippides," "My Last Duchess," "Up at a Villa—Down in the City," "The Italian in England," "The Patriot," "The Pied Piper," "De Gustibus—" "Instans Tyrannus"; (12) Arnold, "Sohrab and Rustum," and "The Forsaken Merman"; (13) Selections from American Poetry, with special attention to Poe, Lowell, Longfellow, and Whittier.

#### B. FOR STUDY

The foregoing are supplemented by the following, intended as a natural and logical continuation of the student's earlier reading, with greater stress laid upon form and style, the exact meaning of words and phrases, and the understanding of allusions. The books provided are arranged in four groups, from each of which one selection is to be made.

GROUP I. *Drama*. Shakespeare, "Julius Cæsar," "Macbeth," "Hamlet."

GROUP II. *Poetry*. Milton, "L'Allegro," "Il Penseroso," and either "Comus" or "Lycidas"; Tennyson, "The Coming of



Arthur," "The Holy Grail," and "The Passing of Arthur"; The selections from Wordsworth, Keats, and Shelley in Book IV. of Palgrave's "Golden Treasury" (First Series).

GROUP III. *Oratory*. Burke, "Speech on Conciliation with America"; Macaulay's Two "Speeches on Copyright," and Lincoln's "Speech at Cooper Union"; Washington's "Farewell Address," and Webster's "First Bunker Hill Oration."

GROUP IV. *Essays*. Carlyle, "Essay on Burns," with a selection from Burns's "Poems"; Macaulay, "Life of Johnson"; Emerson, "Essay on Manners."

The pursuit of such a comprehensive yet varied course of reading, intelligently followed, should make the study of literature a pleasure rather than an irksome duty.

## VI

### The Function of the Dictionary

STUDYING the dictionary to get the greatest advantage out of it with the least expenditure of time is an art easily acquired. Once upon a time there lived an old lady who, having read Dr. Samuel Johnson's dictionary from title page to colophon, pronounced it a very interesting book, but lacking in continuity and connection. She epitomized the character of dictionaries in general; still she was doubtless wiser at the finish than at the start, and in most cases a similar course of reading would produce a like result. As an editorial writer for "The Boston Evening Transcript"<sup>1</sup> pointed out some time ago, people appropriate their vocabularies to a rather undue extent from the speech of others or from desultory reading. This is a rather haphazard way of acquiring the proper methods or terms of expression, to say nothing of the formation of style. It is dangerous unless carefully balanced and steadied by authority. The dictionary is not only a very interesting book, but next to the Bible it should be the one in the library most frequently consulted. Like the Bible, it is usually the one that receives the least attention. In these days, when modern teaching methods turn out so many poor spellers, it no doubt invites frequent reference for the correction of orthographical deficiencies, but that is only one and the slightest of its functions. It belittles its dignity to make it take the place

<sup>1</sup> "Boston Evening Transcript," December 27, 1911.

of the old spelling-book. Many mines of learning have been explored and exploited to furnish the information that it has to give.

The director of an oratorical club offered a prize for the finest collection of words beginning with the same letter of the alphabet, for the purpose of turning the attention of those whom he directed to the treasures of the dictionary, and to implant or reawaken within them an interest in that much-neglected source of knowledge. The better the dictionary is understood the clearer will be the interchange of ideas either through the spoken word or the written page. It is the only safe guide to the finer shades of meaning. And even that has by no means reached its limitations. Rich as the language is, additions to it are being made constantly. Some of these are in response to obvious needs. Others creep in through mere slovenliness. Fifty years ago "humanitarian" was employed simply as a theological term and applied rather in the way of reproach to one who denied the divinity of Christ. Now it more commonly describes one who manifests the finer and more altruistic traits of our common nature—in fact a philanthropist.

How grudgingly some words are admitted into good verbal society. But if they possess inherent usefulness they will in good time win their way. In the class due to slovenliness is "replica." It means the exact reproduction by an artist or artizan of a piece of work which he has produced before. When preparations were making for the New York Tercentenary a great deal was printed about the "replica of the Half Moon" that was to be one of the features. Even were he the "flying Dutchman" himself, the designer of the original craft could hardly have been on hand to duplicate his work. But some writers seemed

to like the word. It kept creeping into the dispatches. It could not be kept out and it has been traveling ever since, and eventually its sense must be modified to permit of acceptance by the lexicographers. We should be particularly wary of words that appeal to us because of their face value, and find out whether they are likely to fit into our contemplated verbal structures before employing them. The word that should have been used to describe this imitation of the "Half Moon" is "ectype"—ugly but exact.

The vocabulary of the average man has often been the subject of speculation and estimate but seldom has a systematic attempt to determine its actual strength in number of words been made. For such an attempt thanks are due to the Editor of the "Indianapolis Journal," who made what, to all intents and purposes, may be termed a practical study of the subject. He was led to do this by the publication of a statement that an ordinary man will say everything that any occasion calls for with a vocabulary of 1,000 words. Of these he commonly uses but 400 or 500, reserving the remainder for the emergency of an idea out of his usual line of thought.

In harmony with this is a statement once made by a speaker at an educational meeting: "The best-educated person in this room will not use more than 600 or 700 words." And he added that an ignorant man would not use more than 300 or 400. Some years ago a writer in the "Chautauquan" said: "It is estimated that an English farm-hand has a vocabulary limited to 300 words. An American workman who reads the newspapers may command from 700 to 1,000 words. Five thousand is a large number, even for an educated reader or speaker." This differs considerably from the statement published in a

recently compiled English encyclopedia<sup>2</sup> which states that "It has been reckoned that the agricultural laborer uses about 1,500 words, but this is probably an over-estimate. Intelligent artizans have a vocabulary of 4,000 words, which educated persons are familiar with, if they do not use 8,000 to 10,000 words." This is a step forward all along the line, but it is a long distance from Dr. Joseph Jacobs' discoveries. In a recent review,<sup>3</sup> Dr. Jacobs said "that the average well-educated American or Englishman can control from 30,000 to 35,000 words." His own range, and it must be remembered that he commands six or seven languages, he inadequately sets somewhat higher—50,000 words—and adds, "a learned jurist of my acquaintance would appear to be fairly familiar with 55,000 words." Figures like these leave Milton's vocabulary of 13,000 words or 9,000, whichever it may be, and Shakespeare's 24,000, 21,000 or 15,000 words (as his vocabulary has been variously computed<sup>4</sup>) far in the shade, and yet what did they not achieve with words! Dr. Jacobs thinks that a professional dealer in words may be able to recognize at first sight from 60,000 to 70,000 words.

But given an individual with a vocabulary of 10,000 primitive words, it is a simple matter for him to increase his stock of words fivefold or more by the use of prefixes and suffixes. From four to six derivatives may be formed by the use of these from nearly every primitive word. Take,

<sup>2</sup> "Everybody's Cyclopedia," p. 339

<sup>3</sup> "New York Times," *Saturday Review of Books*, November 16, 1913.

<sup>4</sup> Professor Albert Cook in his "Study of English," says "Shakespeare, it has been estimated, employs about 21,000 words (others say 15,000 or 24,000), Milton, in his verse, about 13,000 . . . The whole English Bible, if we may trust Marsh, employs about 6,000" According to a computation made by the writer, and based on the number of Hebrew words translated into English, there are in the Old Testament alone 8,674 words

for example, the words *abolish*, *accent*, *accept*, and *access*, and note the number of their derivatives.

*Abolish*:—abolished; abolishable; abolisher; abolishment; abolition; abolitionist; abolitionary; abolitionism; abolitionist; abolitionize.

*Accent*:—accentor; accentric; accentual; accentualist; accentually; accentuality; accentuate; accentuable; accentuation; accentus.

*Accept*:—acceptable; acceptableness; acceptability; acceptably; acceptance; acceptancy; acceptant; acceptation; accepted; acceptedly; acceptilate; acceptilation; acceptation; acceptive; acceptor; acceptress.

*Access*:—accessary, accessarily; accessariness; accessaryship; accessible; accessibility; accessibly; accession; accessional; accessit; accessive; accessively; accessorial; accessormess; accessorius; accessory; accessorially.

Now add to these such other forms as may be made by the use of such common privatives as *in-*, *non-*, *un-*, etc. Applying these to the words cited above, we get in addition the following:—

*In*:—inacceptable; inaccessible; inaccessibility; inaccessibleness; inaccessibly.

*Non*:—non-acceptance; non-access.

*Un*:—unabolishable; unabolished; unaccented; unaccentuated; unacceptable; unacceptableness; unacceptability; unacceptably; unacceptant; unaccepted; inaccessible; unaccessibleness; unaccessibly.

Thus out of four primitive words we secure a total of 74 words. If these four words could be accepted as characteristic of the language and the same plan followed with the 10,000 primitive terms already referred to, the total would

be increased to 740,000 words. But all primitive words do not have the same percentages of derivatives.

As stated above, the number of derivatives ranges from four to six, therefore, any one having a vocabulary of 10,000 primitive words at command may be said to control from 40,000 to 60,000 words irrespective of proper names. If proper names be added to either of these totals they might be increased by not less than 10,000 items from Biblical, bibliographical, biographical, geographical and mythological sources, and thus yield a total of 50,000 to 70,000 terms. From the foregoing it may be deducted that "the average well-educated American or Englishman" controls almost twice as many words as Dr. Jacobs estimates. Judging the range of his own vocabulary from his literary achievements, the writer would place it at not less than 100,000 words. In considering the class which Dr. Jacobs aptly characterizes as "the professional dealers in words" it must be borne in mind that many of these have, at one time or another, followed other vocations than that of lexicographer. Some, for example, are not only encyclopedists but lawyers; others have followed the sciences, and thereby may have added to their store of words the vast vocabularies of the chemical, medical, or surgical professions, or those of the biologist or botanist, of the electrician or engineer, and so on. It naturally follows that the wider the range of study or reading the greater the number of words brought under control. From these premises the conclusion of the writer is that the professional dealer in words controls from 100,000 to 200,000 words.

To revert to the investigation mentioned above: Any one may, with a little trouble, estimate the number of words whose meanings would be plain to him in print or in speech.

The vocabulary of the Editor of the "Indianapolis Journal" was estimated by the aid of an abridged dictionary, because almost all unusual words were at once eliminated thereby.

Under each letter of the alphabet a page or more of words was selected at random and counted. A separate record was kept of primitive and derivative words. That is, among the former was put "measure"; among the latter "measureable," "measureableness," "measurably," "measured," "measureless," "measurement," "measurer," "unmeasurable," and "unmeasured." Compound words whose meanings were clearly indicated by their component were omitted; as "clock-work," "draft-horse," "hard-earned." Counting this way, an average of twenty primitive and thirty-five derivative words are found on each page. This would make, there being 814 pages of vocabulary in the dictionary, a total of 16,210 of the former and 28,400 of the latter, or almost 45,000 in all.

Next was taken a page in each letter, and on it were counted the words which it seemed any person of average intelligence would be able to use and understand. On twenty-four pages there were 268 primitive words and 221 derivative, or nearly 9,000 in all of the former, and more than 7,000 of the latter. And, lastly, was made a count of very common words, such as even a poorly educated person could hardly escape knowing, and they were found to number 5,700 primitive and 3,200 derivative. No proper names were included in any of the countings.\*

It would, therefore, seem to follow, if what we are told of the vocabularies of Shakespeare and Milton be correct, that a person of average education to-day knows at least as many words as did the former, and one whose school



opportunities have been limited is capable of walking beside the latter in this respect. As regards ideas and ability to express them, however, the difference may be world-wide.

The foregoing facts seem to warrant these general conclusions: Every well-read person of fair ability and education will be able to define or to understand as used nearly or quite, perhaps, more than, 50,000 words. And the same person in conversation and writing will command not fewer than 15,000 to 20,000, and can add 5,000 to 10,000 to these numbers if he be literarily inclined. The plain people, as Lincoln liked to call them, use or read understandingly from 8,000 to 10,000 words according to their general intelligence and conversational power, while a person who can not read, but who has a good degree of native mental ability, will command about 5,000.

Professor Emerson tells us that each individual has a vocabulary of his own, differing somewhat from that of another individual, and largely from that of the whole race. The child first learns only a few of the words belonging to the locality in which he lives. As he grows older he gradually acquires others, while he learns to use some words which he finds in books, as well as to recognize many which he does not actually use. Travel, or a large acquaintance, adds other new words to the original stock, while on the other hand, some words used in childhood and youth are discarded and finally lost. The vocabulary even of the individual is, therefore, not stable, but constantly changing, constantly suffering growth and decay. The expression vocabulary of the individual has two distinct senses, as it applies, first, to the words he actually uses, and second, to the words he understands when used.<sup>5</sup>

<sup>5</sup> "History of the English Language," p 114.

How then shall he set about to increase this vocabulary in the shortest space of time? Let him begin by cultivating what may be termed a taste for the dictionary, and let him consult the book as frequently as he comes across words whose meanings are not known to him. There is nothing tame or prosy about this labor. When a new word or an unfamiliar word is found, or a word is used in a new sense, it should be run down to its source, for if this is done it will leave a lasting impression on the mind. Besides, the examples the dictionary gives from literature to illustrate the meanings of words, if studied, enable one to see the force of a word at once and to trace its history from remote times to the present. Of all the tastes which may be cultivated, none is so profitable as this one. The great Earl of Chatham acquired it; Daniel Webster, the prince of orators, formed it; and William Pinckney, the giant of the American bar of his day, developed it by studying the dictionary assiduously page after page, content with nothing less than the complete mastery of the English tongue. The Earl of Chatham read Bailey's folio dictionary through twice, scrutinizing each word carefully so as to bring the whole range of the English language under his control. At one time in his life the dictionary was read aloud to him once a year; and he was wont to complain that many noble words fell from time to time out of use.

Intelligent reference to the dictionary teaches not only the origin and the spelling of words, but the pronunciation, the part of speech, the meanings, and the fine distinctions. Cicero has said, "The use and the command of proper words are the groundwork of correct speech." They give one a thorough command of the language.

There was a time when dictionary makers and printers

aimed to control the language and the philosophy of its structure. Of these men the late Professor George P. Marsh said: "They suggest wrong etymologies and thereby give a new shade of meaning to words, and exert over speech a sway no less absolute or no more conducive to the interests of good taste and truth in language than that which the modiste possesses in the fashion of dress." Of the dictionaries themselves, he added: "Those selected are often works of no real philological merit. The aim of their authors has been, not to present the language as it is, as the conjoined influence of uncontrollable circumstances and learned labor has made it, but as, according to their crude notions, it ought to be."<sup>6</sup>

"What," asked Dr. Phelps in 1884, "is the best English dictionary for the use of an American author and public speaker? In answer, I remark first, that, in respect to purity of language, no dictionary now extant can be accepted as good authority. Both our standard lexicons, Webster's and Worcester's, are helps; but neither is a conclusive authority. Both have, in their later editions, been constructed on principles other than those which govern a scholar's vocabulary. They are both committed to the search for the largest number of words in use<sup>6a</sup>; not, by any means, all of them in good use. Neither the scholarly editors, nor the enterprising publishers, would venture to commend all the words in either as pure English; and the distinctions they make between words obsolete, and words vulgar, and words rare, can not always be depended on. A scholarly writer is not safe in using every word which

<sup>6</sup> "Lectures on the English Language," p 363

<sup>6a</sup> The vocabulary strength of Webster's Unabridged American Dictionary was 119,000 words, as against 117,000 words recorded by Worcester. The International of 1890 contained only 125,000 words, but the New International of 1909 registered 400,000—an increase of 275,000 words in nineteen years

these dictionaries do not condemn, or question in point of purity. We greatly need a dictionary the equal of these in other respects, and at the same time a perfect standard of pure English.”<sup>7</sup>

Great strides have been made in lexicography since then and things are very different now.

The keynote which guides the new school of lexicographers that has arisen since then was struck by Dr. Isaac Kauffman Funk, editor-in-chief of the “Standard Dictionary.” In the preface to his work Dr. Funk laid down the principle that throughout the compilation of his work it was borne in mind that the chief function of a dictionary is to record usage, not, except in a limited degree, to seek to create it. The exception was rendered necessary for the correction of the misuse of words very prevalent in some quarters. He says: “The work of a dictionary is to define not to advocate. It is to give accurate definitions to words, and thus help advocates to discuss intelligently, using with precision the terms employed. Advocacy or comment was a common fault in early English lexicography. John Wesley defined in his dictionary: ‘*Methodist*, one that lives according to the method laid down in the Bible,’ and Johnson, in his dictionary, did not hesitate to rap the Scotch in his definition of *oats*, nor to indulge in such pleasantry as, ‘*Lexicographer*: Writer of dictionaries: a harmless drudge that busies himself in tracing the original, and detailing the signification of words.’” “The work of the lexicographer nowadays,” wrote Dr. Funk, “is much more prosaic, and the glasses through which he sees must be wholly colorless.”<sup>8</sup>

<sup>7</sup> “English Style in Public Discourse,” p 26

<sup>8</sup> “A Standard Dictionary of the English Language,” Intro. x-x1

Modesty was certainly not one of the failings of the founder of Methodism if one may judge from the title-page of the dictionary which he published in 1753—"The Complete English Dictionary, explaining most of those hard words which are found in the best English writers. By a Lover of Good English and Common Sense. N. B.—*The Author assures you he thinks this is the best English Dictionary in the world.*"

National development causes the growth of language, and as we advance in the knowledge of the arts and sciences we require new words to describe new inventions, new discoveries. This can not be better illustrated than by citing the terms which the so-called "conquest of the air" has brought into being, or those which the discovery of wireless telegraphy has brought with it. Among words of the former class are such as "aeroplane," "aerodrome," "biplane," "glider," "helicopter," "monoplane," "orthopter," and "volplane"; and in the latter, "cohere," "decohere," "hysteresis," "marconigram," and "radio-gram." The development of new powers, the manufacture of firearms, farming implements, appliances, and instruments; new methods of manufacture or of handling raw materials; new discoveries in chemistry, medicine, and surgery—all have helped to enrich our language.

The profitable study of the dictionary is an art in itself; for not only does it teach spelling, the pronunciation, the meaning, and the etymology of words, but also synonymy, which is the systematic study of synonyms, "one of the most valuable of intellectual disciplines."<sup>9</sup>

No language can compare with English in words that are the approximate or the precise equivalents of one

<sup>9</sup> G. P. Marsh, "Lectures on the English Language," xxvi. pp 507-508.

another in meaning. For this reason it is best to make a systematic study of synonyms, and while this can be done more or less laboriously by the aid of the dictionary, it can be accomplished more systematically and more speedily by consulting some work devoted to this branch of philology. And here, a word or two of advice as to the selection of the books to be used may not be out of place. There are, among other books devoted to this subject, the works of Whately, Crabbe, Roget, Smith, Fallows and Fernald. Archbishop Whately's work, as it contains possibly no more than five hundred words, is of little value to-day. Crabbe's book, while excellent in many respects because of the examples he cites, is marred by defects owing to the writer's want of knowledge of the derivation of words. Roget's "Thesaurus" has long proved serviceable to men of large vocabularies on account of its comprehensive character, its system of classification, and its ease of consultation. Fallows' work consists of little else than bare lists of words, and is now out of date. Fernald's "Synonyms, Antonyms, and Prepositions," is a work of a totally different kind. The method followed, not altogether unlike that originated by Crabbe, has been to select from every group of synonyms one word, or two contrasted words, the meaning of which can be settled by clear, definitive statement, thus securing some fixed point or points to which all the other words of the group may be referred. The great source of vagueness, error, and perplexity in many discussions of synonyms is, that the writer merely associates stray ideas loosely connected with the different words, sliding from synonym to synonym with no definite point of departure or return, so that a smooth and, at first sight, pleasing statement really gives the mind no definite

resting-place and no sure conclusion. A true discussion of synonyms is definition by comparison, and for this there must be something definite with which to compare. When the standard is settled, approximation or differentiation can be determined with certainty and clearness. It is not enough to tell something about each word. The thing to tell is how each word is related to others of that particular group.

The book contains also more than 3,700 antonyms. These are valuable as supplying definition by contrast or by negation, one of the most effective methods of defining being in many cases to tell what a thing is not. To speakers and writers antonyms are useful as furnishing effective antitheses.

Much valuable help is afforded by the indication of the correct use of prepositions, the misuse of which is one of the common errors and one of the most difficult to avoid, while their right use gives to style cohesion, firmness and compactness and is an important aid to perspicuity.<sup>10</sup>

We live in an age of specialization. Before the publication of Dr. Funk's dictionary the lexicons in use were modeled upon old and irrational lines. Compiled as they were by a handful of scholars, it was not to be expected that the knowledge of these few men could cover such a vast area of research and exact knowledge as was demanded in the production of authoritative works of reference. With the advance of knowledge came the era of specialization. Men who had devoted their lives to special lines of activity, were selected as best qualified to speak on their particular specialty. To make his dictionary authoritative and indisputably exact Dr. Funk referred all questions that

<sup>10</sup> J. C. Fernald, *idem*. pp. viii-x.

arose for answer to the men best qualified to reply to them. Hence, he produced a work that an English critical review declared "challenges criticism and commands admiration." He blazed a path through the intricacies of lexicography that his competitors have been quick to follow. But how much more one may learn from the dictionary has yet to be told, and as this has been most effectively done by De Amicis, his views are given below.

Edmondo de Amicis, born at Oneglia in 1846; Italian soldier, patriot, publicist and *litterateur*—the friend of Théophile Gautier—won more renown with the pen than he did with the sword. As a writer he was prolific. His knowledge of his native tongue made him master of expression. Before his death, which occurred at Bordighera in 1908, he told the world how he obtained the extraordinary command of language that characterizes all his work. Baudelaire once asked Gautier how he had learned to write as he did. Gautier replied: "I studied the dictionary." He read the dictionary constantly, he said, and always with renewed pleasure. When the meaning of these words came home to De Amicis it seemed to him that a mist had risen from before him and had revealed to him the straight road to the correct understanding of his mother tongue. "I saw," said he, "in a flash that it was not merely necessary but that it was actually a duty, a matter of conscience for every writer, for every patriotic citizen, to study the dictionary of his native tongue; to read from start to finish; to annotate it, and to draw from it constantly the gems to be found on every page, and so by force of habit assimilate little by little the learning it contains. When this dawned upon me a feeling of shame that I had not found it out before overcame me. Shaking my finger



at the ink-well, I exclaimed in apostrophe: 'Blush for your ignorance.' Then I started to enumerate the various reasons for blushing: (1) No one could with reason suppose he had studied his mother tongue unless he had made use of the simplest, quickest and surest way to learn, if not all, almost all its elements. (2) That this way was none other than through using the dictionary, the only book which contains all the riches of our language and, as it were, accept its contents entirely with a confidence on which the intellect can rely and from which it may proceed with greater daring to the study of books. To study a language through books alone, or only by word of mouth, is to study it in a haphazard way; for books contain only a part of it, and the people can not speak it all, not to mention the impossibility of grasping all if all could be spoken. Of this we have proof in the fact that no one ever turned over even a few pages of the dictionary without finding a good number of words that may be applied to certain things or facts of which he had no knowledge, or if he had it has forgotten, and for which he substituted comparisons, definitions, or circumlocutions. Failure to study the dictionary has created an infinity of words which are now seldom used or written by any one, anywhere; for one can never know how to use them when occasion requires, unless one spends hours in what often proves to be futile, weary search. In a written language, and even in one spoken by cultured people, there is much less variety than there might be, simply because they do not study the dictionary. Everyone of a certain age provides himself with a vocabulary which suffices to express all that he ordinarily desires to say; to this he seldom adds except on some extraordinary occasion. Now, by reading the dictionary

daily one might add to one's stock, and thus daily say something more and thereby enrich our common tongue, both written and spoken. I considered many other reasons but never came to the conclusion that I had hitherto been cheated into considering the dictionary merely as a book made to answer questions when it was interrogated; that it was a book to be read continually like a history, an essay, or a novel; to be kept on the table by the bedside; and to be carried in parts even on country rambles. Beginning at A, I started to read, and did so with increasing zest. In a few days I had devoured several hundred pages and so covered their margins with notes that these were hidden from sight. What else would you have? The pleasure which I derived was so great that I could not resist my inclination to give it expression and, pausing in my reading, I wrote the following lines:

“ ‘Imagine a vast building in which all the articles that could be seen at a hundred expositions are collected together and massed in inextricable confusion. To walk through such a place must cause a similar delight to that which I experienced by reading the dictionary. We pass from city to country, from sea to shore, from earth to sky, from the heavens to the bowels of the earth with the rapidity of thought. Side by side with an article of furniture we have a medieval weapon; beside the weapon a rare fish; then an Asiatic plant; then a bit of ingenious mechanism, a precious stone, a flower, a building, a textile fabric. We meet with instruments, customs of every kind, representatives of every science, costumes of every nation, of all ages, images of every form of religious worship. We are continually accompanied by a mingled sound of poems, proverbs, popular concerts, expressions of amazement, in-

sults, compliments, jeers, and salutations. We come into contact with a multitude of words which seem like masks of men, scholars, dandies, spectacled professors; antiquated words, snuffy archeologists, snarling at modern men and times; modern words, fresh, bold, like boys just launched into the world with letters of recommendation from some well-accredited author; common words, public men with a long train of clients; sinister words, questionable characters; bombastic words, the braggarts of a popular assembly; effeminate words, affected nobles of recent creation; indecent words, shameless women with a brand upon their brow; foreign words, travelers who have lost their way; diminutives, troops of tiny children in long rows with their mothers at the head. Some of these we pass without a glance, as members of our own household, to others we bow hastily and indifferently; toward some we hasten as forgotten friends suddenly sprung to life again; before others yet we pause a moment to recall their faces to our memory; one shows us a mistake we have made, another gives us friendly advice; this one treats a historic fact, that one explains a popular tradition; and we meditate, laugh, dream and learn language, history, morals, poetry, science, sports and trades, until we close the book bewildered, as if leaving a building in which we had found at once a theater, a college and a market. What more can be found in any book? How can anyone deny that this is a magic book? And who can ever say that he has had enough of it?

“Paolo Mantegazza fails to name the dictionary in his ‘Physiology of Pleasure,’ and it is an omission not easily pardoned. I remember a professor of mathematics, ardently devoted to his science, who, having taken the table of logarithms into the classroom for the first time, pored

over his book until his chin rested on its covers, and, waving his arms exclaimed with much content: 'How sweet to drift upon this tide!' And so it is sweet to drift in the dictionary. We float down the columns, as if borne by the current of a mighty stream, and the words are villages, plants, and people scattered along the shore. Here we offer no resistance, but glide on placidly, thinking of a thousand things . . . The dictionary is a fantastical book. Some persons say that to read the 'Arabian Nights' is to unfold a whirl of dazzling mental images which cause a sort of inebriation which is followed by entrancing dreams. Fifty pages of the dictionary produce a denser, more varied, more dazzling host of images in my brain than fifty pages of the 'Arabian Nights.' I close the book, close my eyes and see a myriad of dissimilar things about me, which moving as in a circle chase one another, appearing and disappearing like a host of butterflies, and producing a pleasant mental agitation, which follows me even in my sleep. The dictionary excites my senses.

"Putting the pleasure aside and looking at the matter in a somewhat pedantic way, how much this invaluable book teaches in its familiar words and with its homely kindness! With its clear, simple, calm definitions and specification of things, it enables us to form our ideas and to express them clearly; so that, if after reading it for an hour, we sit down to write, we feel as if our thoughts and our way of giving expression to them could never be sufficiently direct and clear; so we no longer are satisfied with the first form, and end by improving it. By constantly studying its minute definitions of the vast number of things which we usually indicate by adding gestures to words, we accustom ourselves to exactness of description, to the use

of the correct word. The dictionary excites our curiosity at every step. As we read, we wish we had at hand now a botanist, now a mechanic, now an archeologist, now a historian whom we may beset with questions. But they are not available so we can not satisfy our curiosity; our questions remain unanswered, we bide our time. Then, again, the dictionary kindles many a spark in our brain, for word and thought are twins of the mind. Gautier said that some words were like diamonds, others like rubies, and others like sapphires, and they only needed proper setting. We may claim more: there are words which inspire us to great deeds; words that awaken a thousand thoughts which have been slumbering in the innermost cells of our brain, and words that recall to mind some long-forgotten book. Finally the reading of a dictionary teaches us modesty, for no matter how well-educated we may be we can find in every column some word which leads us to exclaim: 'I didn't know that!' and we realize the limitations of our knowledge. Many of us should read it if only to follow the example of the snail and draw in our horns."

De Amicis considers the dictionary as the most truly "national" book. It is, he says, an agreeable useful and moral companion to which all ages and all sorts and conditions of men have contributed—scholars, clowns who did not know a single letter of the alphabet, and children even. It quotes a verse from every poet, and contains a sentence from every writer of prose. Great events have left their traces on its pages; it is the history of our language and its battlefields, for here is arrayed a victorious army of vigorous, living words; there lie the dead and dying—the obsolete and the obsolescent words, the last like so many cripples or wounded are hobbling to the rear, and there

again, is a foreign legion—words that like soldiers of fortune have strayed from their native land to lend us a hand and enable us to express ourselves the more clearly thereby. Then, like De Amicis, let us hail the dictionary “Master, friend, all-wise counselor that answerest all questions; faithful companion of the student, dear and glorious teacher, we acknowledge thee!”

After this should one wonder at Daniel Webster’s laconic reply to a lately elected member of the United States Senate who inquired of him what he would need in Washington—“Dictionaries, sir, Dictionaries!” Then, let us study the dictionary column by column, page by page, until we have increased our store of knowledge and acquired an adequate vocabulary of words to serve the purpose of expressing our thoughts.

## VII

### **The Dictionary as a Text-Book**

ALTHOUGH the United States is the home of the English dictionary, inasmuch as more dictionaries are made, sold, and used under the Stars and Stripes than anywhere else in the English-speaking world, it is curious that there exists but a very limited knowledge of how to draw from its pages the jewels of speech which be-gem our language. The average man, woman, or child, who consults the pages of a dictionary does so in a superficial sort of way. It may be that a discussion has arisen upon the correct way to spell or to pronounce a word; if so, the appeal is to the dictionary to settle the argument. Again, perhaps, but this rarely, it is a matter of what does the word mean or whence came it? Once more the dictionary is appealed to as the court of last resort, and in this respect, it may be said, the people of America fortunately differ from their friends across the water.

In America the supreme court of language is the dictionary. The people bow down to it and therefore obtain from it much more reliable information than the average educated Englishman, who seldom or never consults it. It is commonly known that in the spelling, pronunciation, meaning, and derivation of words in England the native is a law unto himself. Sometimes one meets the type who spells this way or pronounces that way because his father

and his grandfather did the same thing before him. But more often one meets the man, and woman too, I regret to say, who pronounces according to the vogue, and insists that he or she is correct. Alas! for them, the positivists are invariably wrong. In the great majority of cases they have no actual knowledge of orthoepy, and although they may have some rudiments of orthography they would condemn the more inoffensive simple speller to the gallows (if they had their way) for daring to spell "check" without the "q," and "labour" without the "u." They would hesitate to enter a theater because they are accustomed to the *-re* and would run out at once if they found that the *final -me* was dropped from their program. Yet this very class of educated person will talk of *myden lyne*, where the sound required is that of the word that designates the national beverage—"a" as in "ale"—and talk of "goin' huntin,' or shootin'," because some ill-bred persons set afoot a society for the mispronunciation of English words. That we, too, sin in the same direction, notwithstanding our wealth of dictionaries, is in evidence in some quarters, as is shown by the corruption of our Anglo-Saxon<sup>1</sup> *yes* to "yep," "yer," and "yah," as if the original corruption, or refinement, were not enough. There are also *pazzaza* for *piazza*; *eats* used for *food*; *complected* for *complectioned*, and hundreds of other erroneous, and many other corrupted forms of words which are known to be incorrect, yet are fostered by certain classes notwithstanding the opposition offered to them by people of culture.

With the publication of the "New Standard Dictionary" in America, and the approaching completion of the New English Dictionary by Sir James Murray and his asso-

<sup>1</sup> *Gese*, *gwe*, or *gyse*, from *gea*, "yes," and *swa*, "so."



ciates in England, let us hope that public attention will be directed once again to a subject which, although closer to the English-speaking races than to any other, is still persistently neglected by them. To preserve it in its native glory requires watchful care, for its correct use is the ineffaceable cachet to culture in social circles throughout the English-speaking world.

If it be possible to do so, my purpose is to get the public to look upon the dictionary as the beacon-light of knowledge to all men. It is not merely a word-book to be consulted fitfully, or, because of its bulk, to be used as a substitute for the worn-out screw of a piano-stool; it is the national key to human knowledge. With the dictionary as one's only text-book it is possible to impart an education that no set of text-books, be they even fifty in number, can impart. Therefore, it behooves all who are concerned in the education of the young to place this book on the same plane as the churchmen of old placed the English Bible. The dictionary should be placed on a lectern in every school throughout the land, and the teachers should be required to instruct their pupils in the art of how to use it intelligently.

The purpose of this chapter is to point to the benefits that can be derived from consulting the dictionary; how by conscientious application the teacher and student may both profit materially through studying its pages. To demonstrate the practical character of the study proposed can not be done better than by stating a case.

Take, for example, the study of English as a language in a public school. How shall the teacher proceed? First, by directing the pupil called up to turn to the word "English" in the dictionary used by the class. (Here it should

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be stated, that only an unabridged dictionary<sup>2</sup> should be used on the floor of the classroom.) The pupil proceeds to read the definition slowly while his classmates copy down the statement which he reads. **English** is the language of England, or of the English peoples, wherever spoken. In this sense there are four periods of the history of the English language. (a) The period from the earliest Teutonic speech in England, A.D. 450 to A.D. 1150, the *Anglo-Saxon* period, lately often called *Old English*, *Oldest English*. This was the period of full inflection. (b) The period from A.D. 1150 to A.D. 1350, called *Early English*, during which the inflections were broken up (1150-1250), and large numbers of French words were introduced into the language (1250-1350). (c) The period from 1350 to 1550, the Chaucer period, the *Old English* of literature, now often called *Middle English*, in which the Saxon and Norman elements were shaped into a new literary language. (d) The period since 1550, called *Modern English*. It consists of the cultivated mixed speech of the English since the beginning of the Chaucer period, A.D. 1350.

Now, the entire class has before it a concrete statement of what "English," as far as it pertains to language, actually is. Having proceeded so far, the next word requiring consideration is "language." You, gentle reader, Tom Brown, Jack Smith, or Ben Tibbs, all have a general idea of what language is, of course; but can you express that idea concisely, yet comprehensively enough, for it to pass muster as your contribution to a Civil Service examination? If you can, then, you advance one step forward in the course of this explanation; if not, then you are required to step to the lectern and read to the class what the word

<sup>2</sup> The work used in the exposition that follows is the "Standard Dictionary."

“language” means and embraces, when it is used to designate the words, written or spoken, that comprise the means of intercommunication between persons of the same race.

A **language** consists of all the uttered sounds, and their combinations into words and sentences, that human beings employ for the communication of ideas, together with the written or printed representations of such sounds; the expression of ideas by human words. The elements of language are (1) *nouns* or merely naming words, also called *substantives*; (2) *adjectives* (words attributing or predicating), sometimes called *nouns adjective*; (3) *verbs* (words asserting action or being), and (4) *particles* (words more closely defining and giving the references of general relation; called *adverbs* when more nearly defining and making particular a quality or relation; *prepositions* when showing the relations of objects; *conjunctions* when connecting statements). These are combined into (1) *phrases*, (2) *clauses*, and (3) *sentences*, simple, compound, and complex. To get a clear idea of this one must examine all the italicized words. *Language* embraces the words and combinations of words forming the means of communication among the members of a single community, nation, or people. Philologists recognize groups of related languages or language-stocks, the most important of which (genetically classified) are the *Aryan*, or *Indo-European*, the *Semitic*, the *Ural-Altaic*, *Scythian*, or *Turanian*, the *Monosyllabic* or southeastern Asian, and the *Hamitic*, the first written. More than 1,000 languages are spoken on the globe—so different that each is unintelligible to the speakers of any other. Speeches less remote, but still called different, are counted by thousands. The philological characteristics of these groups (morphologically classified or considered) are

highly *inflected* structure for the Aryan and Semitic, *monosyllabic* structure for the Chinese, or southeastern Asian, and *partly monosyllabic* structure for the Hamitic (Egyptian). The Basque and the American languages are highly *polysynthetic* or *agglutinative*.

To what family or group does your native speech belong? You do not know? Then, look it up in your dictionary. From it you learn that English is a language belonging to the West Teutonic branch of the Teutonic subfamily in the Indo-European division of the languages of the world, and that certain existing forms, as the Irish, Manx, Cornish, etc., belong to the Celtic subfamily

**Philology** is the study of language in connection with history and literature; specifically, classical learning: in this, the older sense, commonly called **philology** or **classical philology**. It is sometimes called also **literary philology**. It embraces the scientific investigation of the laws and principles that obtain in a language or a group of languages, and in this sense is usually called **comparative philology**, as involving the comparison of languages with each other.

**Comparative philology** is in familiar use in England, to denote *linguistic philology*, or linguistics, as opposed to *literary philology*; but continental usage (especially German), restricting *philology* to literary philology, favors a specific term, like *linguistics*, *linguistic science*, *science of language*, *glossology*, etc., for the linguistic. Philology includes the study of language as the word or as speech in order to ascertain its elements and laws.

But to continue. What is a **word**? A word is a vocal sound or combination of vocal sounds, used as a symbol to embody and signify an idea or thought, especially a notion

or conception, and forming one of the elements of language; a single independent utterance, forming usually a constituent unit of a sentence.

A vocal sound that is a mere reflex of sensation is not usually regarded as a word; but a vocal sound of reflex origin may become by general use significant of an idea, and therefore as truly a word as any utterance belonging to language; such a word is *oh*. A word may be a single elementary sound symbolized by one letter, as the English indefinite article, or a combination of many sounds; it may express a simple or a complex idea; it may be any part of speech; it may be an elementary word, as *eat*, or a complicated derivative, as *uneatableness*. In human language all words, except proper names and certain exclamations, are signs of generalized ideas, called notions. Even particles that now seem almost unmeaning and unnecessary, originally expressed some verbal, substantive, or other idea.

A word is, also, the letter, or combination of written or printed letters or characters, that stands for a significant vocal sound or sounds. Words are made up of letters; the letters are, invariably, grouped to form an alphabet. At least, so it is in English. Let us therefore turn to *alphabet* and see what we can learn there.

We learn that an **alphabet** is a series of symbols indicating sound, and that in philology it consists of the letters that constitute collectively the elements of written language, arranged in an order fixed by usage, as *a, b, c, d*, etc.; as, the English *alphabet*. The alphabets of different nations vary in number of letters. The Arabic alphabet has 28 letters, Armenian 38, Coptic 32, Dutch 26, English 26, French 25, Georgian 39, German 26, Greek 24, Hebrew

22, Italian 21, Latin 23, Persian (Parsi or Zend) 45, Russian 33, Sanskrit 49, Slavonic 40, Spanish 27 (reckoning the digraphs *ch* and *ll*), Syriac 22. The Chinese have no alphabet, but about 20,000 syllabic characters.

It is more than this; in fact, it is any system of symbols or signs representing letters, syllables, words, or phrases; as, a telegraphic, a shorthand, or a deaf-and-dumb *alphabet*. In English we find there are 26 letters in the alphabet ranging from A to Z. Let us turn to every one of these, each in order, to find out what the dictionary tells us about them. Here is A. The letter came to us from the Phenicians through the Romans, and in English it is used in combination with other letters in such a way that it has no less than seven sounds for its single form. This is a unique fact—that in English the vowel-letters *a*, *e*, *i*, *o*, and *u* are used to express many more sounds than the symbols themselves. Thus, *a* is used with a different pronunciation in *artistic*, *art*, *fat*, *fare*, *ask*, *sofa*, *senate*; *e* is used with different valuation in *end*, *eight*, *eve*, *moment*, *over*; *i* has acquired the powers of sound shown in the following words, *pin*, *pine*, *police*; *o* is pronounced in no less than five different ways as in *obey*, *no*, *not*, *nor*, *atom*, and *u* follows closely after with four sounds for the same letter, as is shown by the power of the letter in the words *full*, *rule*, *but* and *burn*.

Proceed by studying each letter in the same way throughout the alphabet and you will thus acquire an intimate knowledge of all the powers of the letters in English speech that you can not hope to get otherwise. Follow this up by studying the principles of pronunciation, as applied in the dictionary, as you will find them explained in the introductory pages, then you may be said to have mastered the

principles of phonetic expression as applied to English sounds.

The next step in advance is to consider what English words are for—to express ideas. How do they do this? Properly by following the rules of *grammar*. What is grammar? The dictionary tells us that **grammar** is the art of speaking and writing a language correctly; but it does not stop there. It tells us in addition that it is the science that treats of the principles that govern the correct use of language, and that it is often so defined to include (1) *orthography* or the grammar of letters; (2) *phonetics* or *phonology* or the grammar of sounds, which has already been considered; (3) *etymology* or the grammar or science of the derivation of words; (4) *syntax* or the grammar of sentences; (5) *prosody* or the grammar of verse.

To get a correct idea of the sense of the italicized words it is necessary to find out what they mean, therefore, the student should look them up in their places in the vocabulary of the dictionary, each in turn, and note their respective definitions. *Orthography* is the science that treats of the art of spelling words correctly. *Spelling* is the art of pronouncing or writing the letters of a word in their proper order. *Phonetics* or *phonology* is the science of pronouncing words correctly. *Etymology* is the science of the origin of words, their derivation, structure, and growth. *Syntax* is the science that treats of the construction of sentences by combining words in accordance with the rules or laws of the language to which they belong. It embraces (1) the doctrine of the joining of words, in the simple sentence, treating of their relations as elements of the sentence and subjects of *concord* and *government*; (2) the doctrine of the joining of sentences, in

compound and complex sentences, treating of *coordination* and *subordination*; and (3) the doctrine of the collocation of words and sentences in connected speech, treating of their arrangement and relative positions as required by grammatical connection, euphony, clearness and energy of expression. To get a perfect idea of what these subdivisions treat each italicized word should be looked up and its definition carefully studied. *Prosody* is the science that governs poetry or poetical forms, and which regulates the quantity and accent of syllables, meter, and versification. The meaning of each one of these terms should be written down for handy reference and the attention should then be turned to the word *sentence*. In grammar, a *sentence* consists of a related group of words that contains certain parts of speech, as a noun and a verb and their modifiers, that express a complete thought. Before one can proceed further it becomes necessary to have a clear understanding of what is meant by *parts of speech*. The dictionary tells us that a **part of speech** is any one of the words of a language that is classified under the nine divisions in English grammar: (1) a noun, (2) a pronoun, (3) a verb, (4) an adjective, (5) an adverb, (6) a conjunction, (7) a preposition, and (8) an interjection. According to some grammarians there is a ninth class, the *article*, which is now classed as a limiting adjective. To get a clear conception of what these words are they must also be sought out in their places in the dictionary vocabulary. An industrious statistician has computed that in a dictionary containing 50,000 words which, in view of the fact that there are upward of 450,000 living words in the language to-day, may be described as greatly abridged, there are approximately 30,000 nouns, 10,000 adjectives, 5,000 verbs, 2,000



adverbs, 80 prepositions, 50 pronouns, 30 interjections, 20 conjunctions, and 3 articles.

A **noun**, we are told, is a word used as the name of a thing, quality, or action existing or conceived by the mind. Nouns are classified as (1) *proper nouns* (sometimes termed *proper names*); (2) *common nouns*; (3) *collective nouns*; (4) *abstract nouns*; and (5) *material nouns*. A *proper noun* is the name of an individual as distinguished from others of the same class as, *John Smith, London, Mount Washington*; a *common noun* is the name that an individual object has in common with others of its class as, *man, city, mountain*; a *collective noun* is a noun that expresses an aggregate or collection of individuals as, *army, assembly, congregation*; an *abstract noun* is a noun that indicates a quality as, *beauty, goodness, strength*; a *material noun* is one that describes the material or homogeneous matter or mass of which an object consists, as *wine, sugar, gold, iron*. When a material noun is used in the plural it denotes different kinds of the substance named.

Before turning to investigate the pronoun let us examine the definition of the word *concord*, which is that part of syntax which treats of the agreement of one word with another as in *gender, number, case, or person*. To ascertain whether a sentence meets the requirements of grammatical principles and usage we resort to *parsing*, which is the art of describing a word by giving its classification as a part of speech, its form as to inflection and derivation or composition, and its relation to other words in a sentence. Now, in parsing a noun there are three things which may be told about it (1) its *number*; (2) its *gender*, and (3) its *case*. Look up each one of these words.

In grammar **number** is the form of inflection that in-

dicates whether one thing or more is spoken of. It is a quality possessed by (1) *nouns*, (2) *pronouns*, (3) *adjectives*,<sup>3</sup> and (4) *verbs*. Particular attention should be given to this fact, which is of equal importance to all the classes of words mentioned. English has two numbers, *singular* and *plural*. The *singular number* notes one person or thing; as, *boy, man, wife, goose, mouse*, etc.; the *plural number* denotes more than one person or thing; as, *boys, men, wives, geese, mice*, etc.

**Gender** is the property of certain words by which they indicate the sex or lack of sex of that which they represent. In English, gender is indicated (1) by endings; (2) by qualifying words or prefixes; or (3) by words used exclusively for males or females, especially in pairs. It classifies words into *masculine*, *feminine*, or *neuter*, and other classes as they agree in forms and syntax. There is a *common gender* which embraces words that are of the same form in the masculine as in the feminine; as, *child, fish, day, stone*, etc. Examples of the three gender-formations referred to above are: (1) *emperor, empress, widow, widower*; (2) *man, woman, man-servant, maid-servant, he wolf, she wolf*; (3) *father, mother; husband, wife; son, daughter; he, she; cock, hen*. Certain neuter words have a second gender, as in personification, as *sun* (masculine), *moon* (feminine).

**Case** denotes the relation of a noun, pronoun, or adjective to other words in the same sentence. In English

<sup>3</sup> Grammarians differ as to these. Dr. Fernald in his "Working Grammar of the English Language" says (p 91): "English adjectives have neither gender, person, number, nor case." Gould Brown, in his "Grammar of English Grammars," says (p 542): "Adjectives that imply unity or plurality must agree with their nouns in number, as, that sort, *those* sorts, this hand, *these* hands."

*case* has, for the most part, come to signify a relation, the inflections, or case-endings being confined to (1) the *possessive case* ('s) of the noun, and to the pronouns; as, *nominative case*, thou; *possessive case*, thine; *objective case*, thee.

The *nominative case* is that of a noun which is subject of a sentence and generally comes before the verb; as, "the *nephew* dwells in his *uncle's* home." The *objective case* denotes the case of the object of (1) a transitive verb, or (2) a preposition, and usually follows after its verb; as, "the Normans colonized *Britain*"; "he sailed from New York to spend six weeks *in* London." The *possessive case* is, as its qualifying words suggest, the case of a noun or pronoun that denotes possession, origin, or the like. Nouns in the possessive case are formed by the addition of 's to the nominative singular and to irregular plurals and an apostrophe only to the regular plural; as *Warren's* bicycle; *men's* souls; *boys'* shoes.

Pronouns in the possessive case have special forms, as *my, his, her; its; our, ours; your, yours; their, theirs; whose*. But we are anticipating. First let us find out what the dictionary teaches us about pronouns. A **pronoun** is a word that denotes a person or thing by certain temporary relations, as *I* (the speaker), *you* (one spoken to), instead of by a name or noun. There are five classes of pronouns: (1) *personal*; (2) *demonstrative*; (3) *interrogative*; (4) *relative or conjunctive*; (5) *indefinite*. A personal pronoun is one which denotes or indicates the person, and distinguishes the three grammatical persons from one another. By person is meant one of the relations or modifications which distinguish the speaker, the person or thing spoken to, the person or thing spoken of, also the forms or

inflections indicating each relation. The subject is one of three persons, according as it is the one speaking, the one spoken to, or some one or some thing that is spoken of. There are no inflections to indicate the person in nouns. In pronouns different forms designate the three persons. *First person*, singular, "I"; plural "we"; *second person*, singular, "thou" and by sanction of usage also "you"; plural, "you"; *third person*, singular, "he," "she," or "it", plural, "they." In verbs certain terminal inflections indicate the person of the subject, and the verb is said to be in the same person; as, I love, thou lovest, he loves. In English the plural verb is without distinctive endings; in French, German, Latin, and Greek the persons are distinguished by inflections. The gender of a pronoun is either masculine, feminine or neuter. This is indicated by its meaning or by the meanings of the noun for which it stands.

A *demonstrative pronoun* is one which in itself defines or indicates that to which it refers, thus pointing out definite objects; as, *this, that, these, those*.

An *interrogative pronoun* is one used to ask a question; as, *who? which? what?*

A *relative or conjunctive pronoun* is one that refers or relates to an antecedent term or expression and joining to it a qualifying clause; as, *who, which, what*, and their compounds, *whoever, whichever, whatever* (which are sometimes called adjectives) and *that*. A clause of a complex sentence introduced by a relative pronoun, having a subject and predicate of its own, and referring to, describing, or limiting an antecedent, is called a *relative clause*, as, "he in whom we trust."

An *indefinite pronoun* is one that represents objects in-

definitely or generally; as, *any, some, other, another, each, either*.

Pronouns are used in the nominative case, the possessive case, and the objective case. The case of certain others depends upon the manner in which they are used. The pronouns used in the nominative case are *I, we; thou, they; he, she; who, whoever*; those used in the possessive case are, *my, mine; thy, thine; his, her, hers; our, ours; your, yours; their, theirs; whose*; those used in the objective case are, *me, thee, him, us, them, whom, whomever*. The case of the following pronouns is dependent upon the manner of their use: *her, herself, himself, you, yourself, yourselves, myself, thyself, ourselves, themselves, ye, it, itself, that, what, which, whatever, and whichever*.

The dictionary tells us that in grammar a **verb** is a part of speech which asserts, declares, or *predicates* something. A *predicate* is a word or words in a sentence that express what is affirmed or denied of a subject; that which is affirmed or denied of the subject; as, in the sentence "Life is short," "short" is the *predicate*. The *grammatical predicate* is the bare verb form in which the assertion is made; the *logical predicate* is that form with all its modifiers. In the sentence "John went away quietly," "went" is the *grammatical predicate*, and "went away quietly" is the *logical predicate*. There is also the *objective* or *factitive predicate*, which is an adjective or a noun made by a verb to qualify its object; as, they called him a *coward*; she wrings the clothes *dry*.

*Verbs* may be classified with regard to their use with or without a grammatical object; as, (1) *transitive*, including *reflexive* and *reciprocal*, and having in general two voices, *active* and *passive*, and (2) *intransitive*. With regard to

the expression of action or state they are either (1) active or (2) neuter; and with regard to the subject they are either (1) personal or (2) impersonal. According to their special import they also include the classes of desideratives, frequentatives, or iteratives, and inchoatives. An *auxiliary verb* is one that assists in the conjugation of another verb, such as *be* in the passive voice, *have* in the perfect tense, *shall* and *will* as futures; it is a helping word. The term formerly had a much wider range, embracing not only, as at present, verbs of incomplete predication, but any subordinate or formative element of language, as prefixes or even prepositions. A *transitive verb* is one that has, requires or terminates upon a direct object; followed (in the active voice) by a noun or pronoun in an objective or accusative relation; also, expressing an action performed by a subject or agent, that passes over to and terminates upon some person or thing as its object: said of a verb or of the action expressed by it; as, a *transitive verb*; a *transitive action*. See INTRANSITIVE below. There is some difference of opinion among grammarians as to whether a verb whose object is not expressed shall be called transitive or intransitive, some contending that any verb that may take an object is transitive, others that a verb is transitive only when it has an object expressed. In the "Standard Dictionary" verbs are given intransitive definitions whenever they are commonly used without objects.

The word *reflexive* means "reflected upon or referring to itself or its subject." There are reflexive verbs and reflexive pronouns. A *reflexive verb* is one the object of which, be it expressed or implied, denotes the same person or thing as its subject. A reflexive pronoun is a pronoun that, in an object of relation, signifies the same person or

thing as the subject: in English generally, though not necessarily, a compound of a personal with *self*; as, I dress *myself*; they saw *themselves*.

The word *reciprocal* means "mutually interchangeable or convertible; such that one may be viewed or accepted as the equivalent of the other; as, *reciprocal* terms" A *reciprocal* term is one that is the equivalent of another or is interchangeable with it.

*Voice*, in grammar, connotes the relation of the subject of a verb to the action which the verb expresses—that is, the relation of the subject as acting, acting upon or for itself, or as acted upon. Therefore, it is the form of a verb (as modified by inflection or auxiliaries) that expresses or indicates the relation of the subject to the action affirmed by the verb. Collectively, it designates the various verb-forms, as so modified, arranged in a systematic way as regards mode, tense, number, person, etc., or so much of the conjugation of a verb as shows a single relation of the subject to the action expressed by the verb; as, a paradigm of the passive *voice* of "to love."

English grammarians give conjugation for two voices, the *active* and *passive*. With them the *passive voice* is formed with the past participle, and some part of the substantive verb *to be*. The active voice has two forms: one comprising the simple inflected forms of the verb with auxiliaries not parts of *to be*; the other, called *progressive*, adding the present participle to some part of the verb *to be*. The active voice expresses the action of verbs, as distinguished from being and state; also, as opposed to passivity. Verb-forms to which active is so applied are said to belong to the *active* (opposed to the *passive*) voice. Some grammarians use *active* in the sense of transitive.

The *passive voice* is the form of verbal statement that represents the subject of a verb as the object of the action: opposed to *active*; as, in the statement "Cæsar was killed by Brutus," the verb "was killed" is *passive*.

An *intransitive verb* is one that does not pass over to or require an object. It denotes a state, feeling, or action that terminates in the doer or agent; as, he *sleeps*; she *walks*; the grass *grows*. It is applied to verbs that do not govern a direct object. Many transitive verbs may be used intransitively, and *vice versa*. Intransitive verbs often have causative transitive verbs corresponding to them; as, lie, *lay*; rise, *raise*; sit, *set*. Intransitive verbs become transitive by association with a cognate accusative, a positive predicate, and the like, as, he *died* a terrible *death*; he *ran* himself *tired*. The *cognate accusative* or *objective*, as it is sometimes called, is the accusative or objective case of a noun which names the action of the verb governing it. In the sentence, "to live one's *life*," *life* is a cognate objective of *live*. A *positive predicate* is the simple uncomparated form of a predicate.

A *neuter verb* is one that is neither active nor passive; it is intransitive. A *personal verb* is one that denotes or indicates the person; it is one that has or that expresses the distinction of the three grammatical persons. An *impersonal verb* is one that has or contains an indeterminate subject; as, an *impersonal* verb; an *impersonal* construction. In English the subject of an impersonal verb is usually the pronoun *it*, in apposition with a following clause; as, *it grieves me to see you mourn*.

As the adjective *desiderative* expresses desire, a *desiderative verb* is one that is so formed from another verb as to express desire of performing the act expressed by the



primitive. A *frequentative verb* is one that denotes repeated action, it is sometimes called an *iterative*, and an *inchoative verb* is one that begins or expresses beginning.

Verbs have *participles*, *modes*, and *tenses*. A *participle* is a form of the verb that may be used either verbally or adjectively, or both verbally and adjectively. In the verbal use English participles are *active* or *passive*, *present* or *past*. The *present participle* ends in *-ing*, and expresses the present tense of the verb, as in "the leaves are *falling*," etc. The *past participle* ends commonly in *-d*, *-ed*, *-en*, *-n*, or *-t*, and expresses the past or imperfect tense, as in "he has *learned*," etc. Both present and past participle are sometimes used with qualifying function and without an idea of time, and in such use they are called *verbal* or *participial adjectives*; they are commonly attributive, as in "a *learned* man," "a *charming* manner," etc. *Mode* means "manner," and, in grammar, it means specifically, the manner in which the action, being, or state expressed by a verb is stated or conceived, whether as actual, doubtful, commanded, etc.: denoted by the form of the verb. Also, the verb-form used to express action, etc., in a particular manner. This term is sometimes but less correctly called *mood*. The English modes proper are the indicative, the subjunctive, and the imperative. Certain verb-phrases are also called modes, as those formed by *may*, *might*, *can*, *could* (*potential*), *should*, *would* (*conditional*), *must*, *ought* (*obligative*). The *subjunctive mode* is that mode of the finite verb that is used to express doubtful or conditional assertion. In English the forms of the subjunctive mode are introduced by conjunctions of doubt, contingency, concession, etc., as *if*, *though*, or *whether*. *Be* and *were* are almost the only surviving English subjunctive forms. The

*tense* of a verb is the form taken by it to indicate primarily the time, but sometimes also the continuance or completedness of the action, being, or state; also, the temporal relation thus expressed. The English tenses are formed by inflection endings, as in *liked*; by vowel-change, as in *sang*; or by the use of auxiliary verbs, as in *shall see*, *have seen*. There are two primary simple tenses, expressing respectively present and past time; but these admit of many modifications both in our own and in other languages. The tenses are named *aorist*; *future*; *imperfect*; *perfect*; *pluperfect*; *present*; *preterit*. The word *tense* denotes also the grammatical time as expressed by such forms. There is much discordance in the views of grammarians as to the offices of some tenses and as to the names by which they should be called. The *aorist* is a Greek tense (or an analogous tense in another language, as Sanskrit), which expresses complete action as a simple occurrence, without further limitation. The *future perfect* tense is a tense that expresses action as past with reference to a point in the future; as, "I shall have gone." Called also *futurum exactum*, formerly *paulo-post-future*, and in English *second future*. The *future tense* is that tense of a verb or verbal form that expresses future action or time. The *imperfect tense* indicates past action as uncompleted, continuous, or synchronous with some other action. The *perfect tense* is one that notes past or finished action; it is sometimes called *preterit*. Some grammarians note in English a *present*, *past* (or *pluperfect*), and a *future perfect* tense, a *conditional perfect*, and a *perfect infinitive* and *participle*. See also *imperfect*; *preterit*. The *pluperfect tense* expresses past time or action prior to some other past time or action. It is the verbal tense or phrase that expresses

the past-perfect relation, as English *I had been*. The *present tense* is the tense marking present time; as, *I go, do go, am going*. The emphatic present is represented by *do* with an infinitive; as *I do say*; with an ellipsis of *to*. The progressive present is formed by the present participle with the verb *to be*; as, *I am coming*; the house *is being built*. The *preterit* is the tense that expresses absolute past time and especially indicates completed and not continued past action as shown by the form "he fell." The *historical tenses* are the past tenses, in distinction from those denoting present or future time; also, the present when used in place of a past tense for vividness, when it is called the *historical present*.

There are various other classes of verbs not yet considered. These are: (1) The *irregular verb* which shows any departures from rule in inflection, as in abnormal endings or alteration of stem. Specifically, in English: (a) A strong verb; a verb forming its preterit by vowel-change (as *give, gave*; *fly, flew*), and its past participle by *en* or *n* (as *given*; *bitten*; *flown*). (b) A verb (like *have, sell, seek, cast, feed, wet*, etc.) showing certain irregularities in past tense or past participles. (2) The regular verb, which follows rule in inflection; specifically, in English, a verb forming its preterit and past participle in *-ed* or *-d*; as *loved*; *walked*. This *-d* often changes to *t*, as *built*. There are also the *strong-weak verb*, which shows both vowel-change and weak ending (as English *bring, brought*; German *bringen, brachte*), and the *substantive verb*, which is the verb *to be*. A *verb phrase* is a phrase composed of a verb and complementary words, as participles or an infinitive, as the compound tenses with *have* and *be*, the model verb phrases with *may, can, must*, etc., the forms of the

passive voice, etc. A verbal noun is a noun directly derived from a verb, in English often having the form of the present participle.

We must now turn to an entirely different class of words—adjectives. The “Standard Dictionary” tells us that an **adjective** is a word used to limit or qualify the application of a noun or a nominal phrase; as *this* book; *sweet* sounds; *good* men; a *red* brick house. Adjectives are of two kinds: (1) *limiting adjectives*, which merely define or restrict the meaning of the noun, and which include (a) the article, (b) the pronominal adjective, and (c) the numeral adjective; (2) *qualifying adjectives*, which denote some attribute of the object named by the noun. A *noun adjective* is the name of an attribute; but this is a former designation and is opposed to *noun substantive*, the name of an object. A *participial adjective* is a participle used as an adjective, as “a *cultivated* mind.” A *proper adjective* is an adjective derived from a proper noun, as *American* from *America*, A *demonstrative adjective* is a demonstrative pronoun which is used also as an adjective; as, *this, that, you, each*. Adjectives are said to have degrees of comparison. These are *positive, comparative, and superlative*. The same may be said for *adverbs*. A *degree*, in grammar, is one of the three grades in which an adjective or adverb is compared. Or, it may be a variation of form to indicate the grade above noted; as, “sooner” is the comparative *degree* of “soon.” *Comparison* is the inflection of adjectives or adverbs which indicates differences of degree in quality, etc. The *positive degree* is the simple uncomparated form of an adjective or adverb, as *good* (adjective); *badly* (adverb). The *comparative degree* expresses comparison. It is the first degree in quality above or below the positive. It is

regularly indicated in adjectives by the addition of *er* or *r* to the positive, as *bright, brighter, true, truer*, or by the use of *more* or *less*, as *excellent, more excellent, less excellent*; it is irregularly indicated by different words, as *good, better*. A few adverbs are compared in like manner, as *often, oftener*. The *superlative degree* is the highest degree of comparison of the adjective or adverb. In English it is formed either (a) by adding *-st, -est*, to the positive; as, *brightest, ablest*; (b) by prefixing the word *most* (or *least*) to the positive, which is done especially with words of more than two syllables; as, *most delightful*; (c) by prefixing an adverb of superlative meaning, as *very, extremely, exceedingly*, to the positive; as, *very kind*. The first two are called the *superlative relative*; the last the *superlative absolute* (without comparison); opposed to *comparative, positive*. A kind of superlative is also sometimes formed with the suffix *-most* from words that do not distinguish any positive and comparative; for example, *midmost, undermost, northernmost, southmost, topmost*.

An **adverb** is a part of speech used to modify words expressing action and quality; hence, it is any word used to modify verbs, adjectives, or adverbs. Adverbs denote the way or manner in which an action takes place, or the relations of place, time, manner, quality, and number, or an attribute of an attribute. Some adverbs are merely particles and indeclinable, as *now, here, so*; while others are not properly particles, but are capable of inflection to indicate degrees of comparison, as *soon, sooner, soonest, brightly, most brightly*. A *relative adverb* is an adverb derived from a relative pronoun and relating to an antecedent, as *when, where, whence*, etc.; usually introducing adverbial clauses. An *adverbial clause* is a dependent

proposition in a complex sentence, having the office of an adverb; as, he visited London *when he came from Paris*. An *adverbial* or *adverb phrase* is a phrase having the force of an adverb, as "in very truth."

So as not to exhaust the patience of the reader by extended explanations of the terms that remain to be considered, they are summarized briefly below. A **conjunction** is a word or part of speech that connects words, clauses, and sentences, or determines the relation between sentences, as *and* in "day *and* night." Conjunctions are of two principal kinds—*coordinate* (coordinating) and *subordinate* (subordinating)—according as they join coordinate clauses in compound sentences or subjoin subordinate clauses in complex sentences. (See *coordinate* and *subordinate*.) Conjunctions are called *correlatives* when they appear commonly in pairs, and each introduces an alternative or a correlate, as *either* and *or*. *Adverbial conjunctions* not only unite thoughts, but also express relations of place, time, causation, comparison, etc.; as *where*, *when*, *because*, *as*, *than*, etc.

*Coordinate conjunctions* are those conjunctions that join coordinate clauses, etc. See *conjunction*, above. *Coordinate* (coordinating) *conjunctions* embrace (1) *copulative*, expressing addition or expansion (*and*, *also*, etc.); (2) *adversative*, expressing opposition (*but*, *notwithstanding*, etc.); (3) *disjunctive*, expressing exclusion (*or*, *nor*, etc.); (4) *causal*, expressing cause (*because*, etc.); (5) *illative*, or *inferential*, expressing consequence and inference (*hence*, *therefore*, etc.).

*Subordinate conjunctions* are those conjunctions that join subordinate to principal clauses. *Subordinate conjunctions* embrace (1) *final*, expressing purpose or result

(*that*, etc.); (2) *temporal*, expressing time (*when*, *before*, *since*, etc.); (3) *local*, expressing place (*where*, *beyond*, etc.); (4) *conditional*, expressing condition (*if*, etc.); and *concessional*, expressing concession (*though*, etc.).

A **preposition** is a part of speech or particle that denotes the relation of an object to an action or thing: so called because it is usually placed before its object. The object is expressed by a noun or pronoun, which with the preposition constitutes an adverbial phrase, and the action or thing by a verb, adjective, or other noun or pronoun. The relation expressed was originally that of space alone, but became extended to time, cause, etc. See *language*. English prepositions have been divided by Maetzner into (1) those referring originally to a starting-point, as *of*, *from*, *since*; (2) those supposing a movement or direction to an object, as *to*, *toward*, *till*, *against*, *across*; (3) those originally containing the idea of position or abiding; as *in*, *on*, *at*, *with*, *among*; (4) those that refer decidedly to a contrary determination, as *but*, *save*, *notwithstanding*.

An **interjection** is a part of speech that expresses sudden emotion, excitement, or feeling, as, *oh!* *alas!* *hurrah!*

This investigation may also include the tracing of the etymology of each word recorded if desired. But, sufficient has been given above to show how much benefit can be obtained by a systematic study of the contents of a dictionary. By turning back it is easy to see that one word leads to the other through the entire series until the whole subject has been traversed, and by following the plan herein outlined, any intelligent person with a dictionary before him can obtain with comparative ease at his desk extended knowledge of any subject on which he may wish

to inform himself. Apply the plan to some other branch of learning, and the result will be the same. The advantages of following such a course of study are various. In addition to acquiring a knowledge of the subject, one, almost unconsciously, learns to spell correctly, acquires an enlarged vocabulary of words and their derivations, and learns how to use them correctly.

The man or woman who purchases a dictionary for the purpose of educating himself purchases the short-cut to a complete education in all that it contains, IF he or she will use it intelligently. Properly used, the dictionary may be made the greatest of all factors in education. Approach it how we may, no matter how wide the range of our knowledge, it teaches us the wisdom of humility, for not one of us is certain that he has a complete mastery of its contents, even though some may delude themselves into believing that they have. He who purchases it may well consider its price a charity to himself.



## VIII

### **The Function of Grammar**

A KNOWLEDGE of the science that treats of the principles which govern the correct use of language in either oral or written form is essential but not indispensable to the correct use of English words. This science is known as grammar which has been defined as "the way to speak and write language correctly." A knowledge of grammar is a desirable adjunct to correct writing, because if one would become a master of English, one must have an accurate knowledge of the collocation of words and sentences, that is, the treating of their arrangement and relative positions and grammatical connection, producing euphony, clearness, and energy of expression.

Rules governing the correct use of English words are codified and are available in every grammar of the English language, where the exceptions to these rules are not always truthfully told. Grammarians, ever since the best usages of the language have been codified, have split hairs the one with the other so persistently that the student of language is sometimes puzzled to know whether the particular form of expression he wishes to use is or is not correct. In this respect most grammarians are helpless to aid him for they reflect only the views of their compilers. The student, therefore, is often unable to determine what form of expression will pass muster as good English.

A reviewer of Professor Thomas Lounsbury's book, "The

Standard of Usage in English," writing to "The Globe" (New York), lately, said: "Professor Lounsbury is not one of those who lament the lack of an 'authoritative' grammar. He agrees to a certain extent with Forster that 'as soon as grammar is printed it begins to go,' and he subscribes with enthusiasm to the view of a Yale professor that 'language can not be school-mastèred.' Professor Lounsbury quotes with appreciation a passage in Scott's diary, where he takes issue with his son-in-law, Lockhart: 'J. G. L. points out some solecisms in my style, as amid for amidst, scarce for scarcely. "*Whose*," he says, "is the proper genitive of *which* only at such times as *which* retains its quality of impersonification." Well! I will try to remember all this, but after all, I write grammar as I speak, to make my meaning known, and a solecism in point of composition, like a Scotch word in speaking, is indifferent to me . . . I believe the Bauff in "The Good-natured Man" is not far wrong when he says, "One man has one way of expressing himself, and another another, and that is all the difference between them." ' ' ' "

The chief value of Professor Lounsbury's work lies in the fact that it demonstrates clearly (1) that rules of grammar are worthless if they be not founded upon the usages of reputable authors, and (2) that the grammarian who does not accept this usage as his guide shows by this very practise his unfitness for the task he has undertaken, "his own incompetence and the worthlessness of the results he reaches."

In our own time most of the schoolmasters, and the majority of the pedants are eagerly striving to *fix* the language with rules of grammar. There is a straining toward the austerities of grammatical purity on every side. Our teachers have forgotten that the function of grammar is not

to anticipate and formulate thought, and its mode of expression, but *to follow after them* and analyze and describe them. For the earliest English grammar we must go back to the time of the Tudors; William Bullokar in 1586 published "A Bref Grammar for English" which he claimed was "the first grammar for English that ever was," and he, like many who followed him, set about to harness the language after the Latin model then in use. "Even so late as 1796," says Ramsey<sup>1</sup> "the grammar of Thomas Coar, published in London, filled its pages with diagrams like the following:

<i>Singular</i>		<i>Plural</i>	
<i>Nom.</i>	a house	<i>Nom.</i>	houses
<i>Gen.</i>	of a house	<i>Gen.</i>	of houses
<i>Dat.</i>	to a house	<i>Dat.</i>	to houses
<i>Acc.</i>	a house	<i>Acc.</i>	houses
<i>Voc.</i>	O house	<i>Voc.</i>	O houses
<i>Abl.</i>	with a house	<i>Abl.</i>	with houses

The English language is so beset with irregularities and with exceptions to grammatical rule that in its study the dictionary is far more helpful than the treatise on grammar. At the very time the Tudor grammarians were struggling to harness our speech Sir Philip Sidney, in his "Defence of Poesie" said: "Another will say that English wanteth grammar. Nay, truly, it hath that praise that it wants not grammar; for grammar it might have, but needs it not, being so easie in itselfe, and so void of those cumbersome differences of cases, genders, moods and tenses . . . that a man should be put to schoole to learne his mother tongue. But for the uttering sweetly and properly the conceit of

<sup>1</sup> "The English Language and English Grammar," p. 49

the minde, which is the ende of speech, that it hath equally with any other tongue in the world."

Read the works of the English Classics, above all read the three great monuments of the English tongue—the Bible, Shakespeare, and Milton—and you will experience very little difficulty with English grammar. The late Dr. Whitney<sup>2</sup> claimed that the study of grammar was not "by any means necessary in order to acquire correctness of speech. Most persons learn good English in the same way that they learn English at all—namely, by hearing and reading." But the conversation must be with persons who speak correctly, and the reading from books that are written by the best authors. Who are the best authors? They are those writers whose works have, by common consent of the English-speaking races become the Classics of our tongue. Edward S. Gould, who in his "Good English"<sup>3</sup> set out to prove how many masters of our speech violated its canons does not agree with this. He says, "As a general rule, the usage of good writers is held to be the common law of the language. Such usage, therefore, is *prima facie* evidence of the accuracy of a disputed word or phrase. But the final proof of accuracy can not be established by usage; because the writer, in any particular instance, may have been guilty of carelessness; he may have used the word or phrase inadvertently; and if it is fairly presumable that, were his attention called to the point, he would admit the error, his example can not be permitted to justify what sound philological principles must condemn. In other words, the records of usage are liable to review, and therefore usage is not the court of last resort.

<sup>2</sup> W Whitney, "Essentials of English Grammar."

<sup>3</sup> Ep. 3-4.

"There are, however, many persons who dispute that proposition; persons who lack sensibility to the evils of corruption in philology; who think the purposes of language are fulfilled when a speaker or writer has made himself understood; who regard conservative views in philology as obstinate adherence to the past; and whose principles, if they can be called such, would go to the extreme of justifying error itself by erroneous precedents. Such reasoning can lead to nothing but literary anarchy.

"He can not shut his eyes to the very rudiments of grammar. He dares not deny that syntax is subject to grammatical rules. He must admit the necessity of concord between verbs and nouns in the matters of number and person, as well as the submission of cases to the government of verbs and prepositions. And so forth. And, if he does admit such necessity, he must further admit that no amount of usage can supersede it."

But in the foregoing Gould has inverted the order of things. People learn to speak correctly much as a child learns how to walk properly. The proof of this is to be found in the fact that many of the masterpieces of the world's literature were produced by men who had absolutely no knowledge of grammar; who, in fact, never heard of it. Guizot believes that Shakespeare, who was a notorious violator of grammatical precision, did so intentionally, desiring to produce the language of the period of which he wrote. Be this as it may, it must not be forgotten that it was in his time that the grammarians aimed to put the English tongue into the Latin harness.

"If grammar does not make rules for the government of language, what is its use?" asks Ramsey.<sup>4</sup> The answer is

<sup>4</sup> Loc cit supra, p 50.

that grammar serves to dissect written or spoken thought somewhat after the manner that the surgeon anatomizes the human body. Grammar is an anatomical science rather than a creative one. The grammarian's duty, like the lexicographer's, is not to seek to create the facts, but to state them, and to state them and classify them as he finds them. In our time many persons condemn the split infinitive as a mode of expression that violates grammatical precision. But if reputable usage shows that this mode of expression is permissible it is not only the province but the duty of the grammarian to state the fact. He may, if he so desires, and the facts warrant his doing so, state that the greater part of the most accurate speakers and writers of his time avoid this form of expression; but if the expression is the only one recognized in its class, and it has in its favor a consensus of reputable usage, the grammarian must recognize it as accepted. The chief value of grammar lies in the fact that its study enables one to produce sentences that are mechanically correct. This function prepares the path to rhetoric, it is true, but it leads to stiffness, for to the majority of persons who are learning to write for publication the order in which they shall set their words causes more trouble to them than the art of speaking them.

"To those persons who set about learning to write, the art of arranging words seems to be more important than the words themselves," says Havelock Ellis. "This tends to make them assiduous students of grammar and syntax, and leads them to write to formal order instead of by divine right of creative instinct. The most pronounced sign of the decadence of a nation and its literature is slavish subservience to rule."<sup>5</sup> Spoken words come naturally, but

<sup>5</sup> "Westminster Review," p. 629.

words written under the conditions described are usually arrayed with mechanical precision, yet lack that force which freedom of thought and expression would give them.

In a recently published essay on "The Simplicity of English,"<sup>6</sup> Dr. Fernald, referring to grammarians, wrote: "The trouble with many English grammarians has been that they have known too much. By the time a man has mastered the hundreds of parts of the Latin and the Greek verb, and the Hiphil, Hophal, and Hithpael of the Hebrew; when he knows the five declensions of Latin and the three of Greek nouns and the various declensions of adjectives to suit all of these nouns; when he has labored through the Slough of Despond of German genders, and added a light fringe of French, Spanish, and Italian eccentricities, he is apt to become an incarnate inflection. He feels that language exists in order to be inflected. It is beautiful and rich according as it can be tabulated in paradigms under the law of permutations. He looks upon all that is self-evident and straightforward with the scorn of an expert in mysteries and occult arts. . . . He longs to recast the language and run it into traditional moulds, from which it should come forth with cogs and cams and dovetails to be interlocked with mathematical precision."

And in an address delivered to the Woman's Club of the Chautauqua Institution, the same writer, while admitting the helpfulness of grammar and dictionary as summary statements and guides, warned his audience against the error of considering that grammar and dictionary make the language and not that they merely offer condensed expression of facts to be derived from observation of language in use. Dr. Fernald added, "The use of the best writers of

<sup>6</sup> "Harper's Monthly," September, 1909, p. 618.

all time, and of the best speakers of the present day, should be the guide to correctness of speech.”<sup>7</sup>

The student of language who wishes to consult a grammar will find few better guides than “The Grammar of English Grammars,” written by Gould Brown in 1851. Many other grammars have been published since this book appeared; some by persons high in authority in education, who were well exploited for their efforts; others by grammarians who differed in opinion with their contemporaries or predecessors and whose grammars were written for the purpose of airing personal views or admonishing those writers with whom they felt themselves at odds. The usefulness of such grammars is open to question. Gould Brown says:

“Like every other grammarian, I stake my reputation as an author upon ‘a certain set of opinions,’ and a certain manner of exhibiting them, appealing to the good sense of my readers for the correctness of both. All contrary doctrines are unavoidably censured by him who attempts to sustain his own; but, to grammatical censures, no more importance ought to be attached than what belongs to grammar itself. He who cares not to be accurate in the use of language, is inconsistent with himself, if he be offended at verbal criticism; and he who is displeased at finding his opinions rejected, is equally so, if he can not prove them to be well founded. It is only in cases susceptible of a rule, that any writer can be judged deficient. I can censure no man for differing from me, till I can show him a principle which he ought to follow. According to Lord Kames, the standard of taste, both in arts and in manners, is ‘the common sense of mankind,’ a principle founded in the universal conviction of a common nature in our species.<sup>8</sup> If this is so, the doctrine applies to grammar as fully as to any thing about which criticism may concern itself.

<sup>7</sup> “The Chautauqua Daily,” August 11, 1909, p. 7, col. 2.

<sup>8</sup> See “Elements of Criticism,” Vol. II, ch. xxv, p. 364.



"My main design has been, to prepare a work which, by its own completeness and excellence, should deserve the title here chosen. But, a comprehensive code of false grammar being confessedly the most effectual means of teaching what is true, I have thought fit to supply this portion of my book, not from anonymous or uncertain sources, but from the actual text of other authors, and chiefly from the works of professed grammarians.

"It was some ambition of the kind here meant, awakened by a discovery of the scandalous errors and defects which abound in all our common English grammars, that prompted me to undertake the present work. Now, by the bettering of a language, I understand little else than the extensive *teaching of its just forms, according to analogy and the general custom of the most accurate writers*. This teaching, however, may well embrace also, or be combined with, an exposition of the various forms of false grammar by which inaccurate writers have corrupted, if not the language itself, at least their own style of it.

"With respect to our present English, I know not whether any other improvement of it ought to be attempted, than the avoiding and correcting of those improprieties and unwarrantable anomalies by which carelessness, ignorance, and affectation, are ever tending to debase it, and the careful teaching of its true grammar, according to its real importance in education. What further amendment is feasible, or is worthy to engage attention, I will not pretend to say."

**Punctuation**, when used to indicate a greater or less degree of separation in the relations of the thought, as by division into sentences, clauses, and phrases, to aid in the better comprehension of the meaning and grammatical relation of words, is known as *grammatical punctuation*. In general its purpose is to enable the reader to note the different pauses and inflections required to produce the effect which the writer desires to convey. The system of punctuation used in English resembles that common to the European languages. The Germans favor open rather than

close punctuation, and consequently make less frequent use of the comma than most writers in English. If this subject is to be applied intelligently it must be studied carefully, and the relative length of the different pauses mastered in connection with the points which represent them before it is possible to make a correct use of them. The chief points used to denote the different pauses are the comma (,) which denotes the shortest pause, the semicolon (;) a pause double the length of that of the comma, the colon (:) a pause double the length of the semicolon, and the period (.) double the length of the colon. The value of the other four points depends upon the structure of the sentences in which they are used. In marking pauses they may be the equal of any of the foregoing, but two of them serve in a measure to mark the inflections. These are the dash (—), the note of interrogation (?), the note of exclamation (!), and the parenthesis [( )]. The dash is used chiefly to indicate an emphatic or unexpected pause of variable duration. It is used also to denote hesitancy as in speech. The note of interrogation, as its name implies, is used to designate a question; the note of exclamation indicates a pause denoting joy, grief, or other strong emotion or marked astonishment, in which case sometimes it is repeated—a practise commonly condemned as inelegant nowadays, but one which formerly had some vogue. “Grammatical consistency!!!” wrote John Pierce,<sup>9</sup> and added “What a gem!” The parentheses are used to enable the writer to inject into a sentence an incidental clause which does not properly belong there. In reading, this is generally spoken in a lower tone and faster than the principal sentence.

<sup>9</sup> “A Plain and Easy Introduction of English Grammar,” page 352, Philadelphia, 1804.

The late Dr. Theodore De Vinne, in his "Correct Composition,"<sup>10</sup> says, "A working knowledge of punctuation is not to be acquired by merely learning rules. . . . The great object of punctuation is to make clear to the reader the meaning of the author. Rules are of value, but the unfolding of obscure sense is the object of most importance." In the work referred to, Dr. De Vinne includes an excellent essay on punctuation that presents the subject clearly and tersely. A brief explanation of the subject, with examples illustrating the correct application of points, may be found in the writer's "Preparation of Manuscripts for the Printer."

## IX

### **Phonetics, Pronunciation, and Reading**

AMONG the essentials of English speech the most important is a knowledge of how to pronounce words correctly, for correct pronunciation is the evidence of education, and it may be fostered and developed by a course of intelligent and useful reading. But to be able to read correctly one must be well grounded in the different values of the letters of the English alphabet in their various combinations. Hence, a few words upon the means employed to teach the young idea how to speak its mother tongue and how to read to advantage are given below.

#### 1. PHONETICS AND PRONUNCIATION

Those of us who have attended public school know of the efforts made to stimulate good-natured competition among boys and girls to acquire a thorough knowledge of spelling and a correct pronunciation, for these two branches of education are highly valued by teachers.

As a rule, modern methods of teaching these necessary adjuncts to a thorough understanding of the English language are complex. They are beset by so many difficulties, especially in the field of pronunciation, in the guise of dots and dashes, curves and curlicues, that the child who studies English by these methods is greatly retarded in its studies. The powers of memory of a child are severely taxed when it is condemned to labor over chaotic aggregations of signs for the purpose of acquiring a knowledge of the arbitrary

rules that govern the various combinations of letters that enable it to read and write. These chaotic aggregations form a chief stumbling-block to the progress of a child. But it is not only the child that suffers; the teacher too is beset with perplexities difficult to solve, as has been evidenced recently at Kings College, London,<sup>1</sup> where a conference was held to consider the best means for teaching pronunciation.

At this conference two methods of teaching pronunciation were considered. Professor H. Caldwell Cook, representing the University of Cambridge, advocated the pronunciation of unstressed vowels. He declared that what was wrong with English pronunciation was that it was slipshod and careless—a declaration with which any one who has studied the subject should agree. But in this case, as in many another which comes up in the teaching of the English language, the doctors disagree. Professor H. C. K. Wyld, of Liverpool University, attacked this theory, and said that careful speech was either ludicrous or vulgar. He thought the best pronunciation to teach was that which would not make a boy appear ludicrous when he went out into the world, and perhaps the best type is that of the army officer of the old school. But the worthy Professor has evidently forgotten that “the army officer of the old school” is a law unto himself as much in the pronouncing of words as in his interpretation of their meaning. The writer, who in the course of his career has come into contact with army men of “the old school,” from Major to General,<sup>2</sup> has had ample opportunity to judge of the quality of this pronunciation, both in formal address and in conversation, and his judgment is that the army man’s lead is a poor one

<sup>1</sup> January 8, 1915.

<sup>2</sup> Of the British army

to follow. Two of the characteristics of the pronunciation referred to—if such it may be called—are the obscuring of the initial “h” and the clipping of the final “g”—characteristics which would never have been indulged had the persons concerned been taught correct pronunciation.

It is a well-known fact that there is a tendency to obscure the unstressed vowels in colloquial English conversation, and this is due chiefly to rapidity of speech; but this tendency is largely overcome when the speaker takes time to express his thought. Professor Walter Rippman, an expert on phonetic values, believes that clearer and better speech is a matter of articulation and not of the stressing of unstressed syllables, while Dr. Daniel Jones, who is lecturer on phonetics at the University College, London, is of the opinion that the best pronunciation is that which is not obstrusive. In his judgment affected speech is bad. Just exactly what is meant by “affected speech” is not explained, but if this means assumed or unnatural speech, then one must agree with the dictum. If it be an affectation of speech to ignore the “h” in such words as *which*, *what*, *when*, and *whither*, then one must write down the great mass of the English people as affected. Of the two methods considered at the Kings College conference there can be no question that the first is to be preferred, for teach a child the correct, formal pronunciation of words as units and you teach it at the same time to observe not only the vowel values of their contents but the accentuation and the syllabic division also, thereby producing far better spellers than by the word-picture method of sight-reading.

No one should expect to make over an adult who has devoted twenty years of his life to acquiring a slovenly enunciation. No amount of teaching can uproot all the

evils of mispronunciation in the grown man; but these evils can be checked, corrected, and even eradicated in the young. None but a Liverpool professor would expect a grown man to cure himself of habits of mispronunciation acquired through years of contact with fellow men equally as careless with their diction. The purpose of that London Conference was evidently to determine whether or not teachers of English should instruct their charges in *the correct way to speak English*—giving full utterance to all sounds in every spoken word; that is, teach them the formal pronunciation of words. Time and tide of public affairs will take care of the unstressed vowel, the silent letters, etc. We are all in a hurry, and never more so than when we speak. We suffer from a chronic disease—that of trying to say what we have to say before the other fellow gets a chance to say it for us, and so correct pronunciation goes by the board. Have you ever heard anything more utterly absurd than the variant pronunciations of our little word “yes”? Would that the public discard it altogether and revert to the “yea” of our Puritan forebears.

Realizing the necessity for removing the stumbling-block that has impeded the advance of both pupil and teacher, the National Education Association appointed a committee for the purpose of considering the adoption of a uniform and consistent system by which all the sounds in the English language could be correctly indicated. But this Association was not the first to recognize this need, for in the third decade of the closing half of last century it had received the attention of a committee of the foremost scholars of the time, some of whom are living to-day. Until this committee began its work the means of indicating pronunciation accurately had not received such attention from educators as

the importance of the subject required. Even after the labors of this committee had been completed educators were slow to adopt the recommendations of the committee, notwithstanding the fact that it had devised the most logical and consistent method for indicating sounds.

Prior to this period, and for some years afterward, none but motley methods for indicating pronunciation had been used—used not only in the dictionaries, but also in the text-books. Then (and even now) pronunciation was expressed by the same chaotic aggregations of dots and dashes above or below the letters, together with curves and curlicues, until it became necessary for the student of orthoepy to commit to memory no less than 85 sound-signs in order to study the subject intelligently. These sound-signs varied with the successive revisions of the different works presenting them, to suit the fancy of the author or the editor-in-charge. That such a method would ultimately be condemned is not to be wondered at, yet while it was tolerated at large it was discountenanced by the leading philologists of this country and by many eminent scholars abroad.

On this subject Dr. Charles P. G. Scott, who was a prominent member of the editorial staff of the Century Dictionary, having been editor-in-chief of the department of etymology of that work, and who comparatively recently was editor of the new Worcester Dictionary in course of revision, once said:

“In my opinion, long held, and confirmed in the most positive manner by a somewhat extensive lexicographic experience and philologic study, the so-called ‘system’ of notation used in the current American and English dictionaries (except the Oxford and the Standard) is thoroughly bad—unhistoric, unscientific, unliterary, unscholarly, inconsistent, irrational, ineffective, ut-



terly senseless in itself. There is not only no redeeming merit in it—it is a serious obstacle to the understanding and teaching of the simplest facts concerning the pronunciation of English and its true historical position, and its relation with other languages.”

While, as has been said above, such a condition is still tolerated at large, great strides have been made during the

New Correct Pairing of Vowel-Sounds

SHORT				LONG			
ɑ	as	in	artistic	ā	as	in	art
a	“	“	at	ā	“	“	air
e	“	“	met	ē	“	“	prey
i	“	“	it	ī	“	“	marine
o	“	“	poetic	ō	“	“	note
ə	“	“	not	ē	“	“	nor
u	“	“	put	ū	“	“	mood
ʊ	“	“	up	ū	“	“	urge

Old Erroneous Pairing

SHORT				LONG			
ă	as	in	at	ā	“	“	ale
ě	“	“	met	ē	“	“	eve
ĩ	“	“	it	ī	“	“	ice
ö	“	“	not	ō	“	“	note
ũ	“	“	put	ū	“	“	mute

last decade by some of the expert orthoepists of the country toward securing the establishment of a standard system for indicating pronunciation; and these efforts have resulted in the adoption of the Scientific Alphabet. This system has been successfully applied, and because of its

successful application has met with some opposition from the very sources which it was designed to assist.

The first step in teaching English pronunciation is to train in the ability to detect and produce each of the sounds that make up the spoken language; let this be done thoroughly, and the pupil has taken a long step toward becoming a good reader, a good speller, and, incidentally, a good talker.

As there is no definite relation between the name of a letter and its sound in the ordinary spelling, the common alphabet name should not be the first taught to a child learning to read, as this leads to confusion, for a letter in the common alphabet often represents many sounds. This confusion of symbols and sounds in the common alphabet is an appalling difficulty for children. At the very best, to learn to read is an enormous draft on the energy of the child. For simplicity, exactness, and thoroughness in training the pupils to pronounce the sounds of the language, no system of diacritics compares for a moment with the Scientific Alphabet.

There are many advantages in letting a pupil learn first the fixed symbols that represent the sounds in spoken English. After the pupil has mastered the sounds of the Scientific Alphabet, and fixed their unvarying symbols in his mind, he can then without confusion proceed to master the hundreds of equivalents of these symbols which are to be found in the common spelling. For example, in the Scientific Alphabet *ō* is the unvarying symbol for the sound of the vowel *o* in "no"; in the common spelling the sound is expressed by many symbols and combinations of symbols.

The variations and vagaries of the common spellings are so confusing even to grown people that a child should not

be taught them until after he has fixed in his mind the actual sounds that make up English words and has tied these to unvarying symbols—one sound for each symbol, one symbol for each sound. The mind of the child then has something fixed to which to tie. Any other system is needless labor for little folks, and is in addition a waste of time.

When the child has mastered the signs and sounds that make up the Scientific Alphabet it has mastered practically and scientifically the essential elements of pronunciation. The general introduction of teaching of this kind in the schools of our country would prove the death-knell of provincial pronunciation—of dialects.

In addition to the simplicity and accuracy with which the Scientific Alphabet represents pronunciation, it familiarizes the rising generation with the forms which words would have were our language spelled phonetically; that is, scientifically, and following the line of least resistance, it will ultimately prove a powerful factor in the simplification of spelling. The pupils trained in such an alphabet will not be opposed, when full-grown, to any step that it may later be found necessary to take to simplify spelling.

Any foreigner studying the English language will find the Scientific-Alphabet system of respelling for pronunciation of greater help in acquiring a correct pronunciation than any other system yet devised, because of its simplicity and of its use of fixed symbols.

“The great merit of this system,” says the “School Journal” of the Scientific Alphabet, “lies in the fact that it requires fewer characters. Its main feature is that each of its letters is required to do service for one sound only. According to its principles, each vowel-letter represents one

distinct elementary sound in its two forms, as long and short; each consonant-letter represents only one sound, and diphthongs are represented by their vowel-letters. Three new vowel-letters are introduced for three distinct elementary sounds never before adequately represented by the vowel-letters of the ordinary alphabet." These three new vowel-letters are *ɑ*, for the sound of *a* in "sofa"; *ø*, for the sound of *o* in "not," and *υ*, for the sound of *u* in "but." Each of these letters is distinct in itself; the difference between any two may be readily distinguished. At first they may appear unfamiliar, but are easily assimilated, as their form closely resembles existing letters, and in any system of phonetic respelling some modification of the forms *a*, *o*, and *u* must be made to distinguish the adapted use of those letters from their regular use. The Hon. C. J. Baxter, State Superintendent of Public Instruction of New Jersey, said: "I find it [the Scientific Alphabet] grows upon me with use, and that I am learning a new system of diacritics without conscious effort." In other systems of notation the letters *a*, *o*, and *u* when used to perform the functions of the missing vowel-letters are modified by diacritics. The Scientific Alphabet dispenses with these diacritics by using new letters in preference to old letters modified by confusing signs, but these new letters are already familiar to the eye. The first is simply the ordinary "a" printed in italic—*ɑ*; the second, the common "o" with a line drawn through it—*ø*; the third, the capital letter "u" printed the size of the lower-case letter. There is an advantage in the adoption of the symbol *υ* which may not be observed by some readers; it is that in European languages generally the natural and prevalent short *u* sound is that which appears in "pull." The promulgators

of the Scientific Alphabet chose a new symbol to indicate a distinct sound because they built on the basic principles of language in general rather than upon our somewhat irregular English. Professor E. F. Jackson, of Washington University, St. Louis, said that the diacritical marks used in the Standard "appear to me to be reasonable and scientific, and much better adapted for use in a school where Latin, Greek, French, and German are taught than the former diacritics."

As a large number of the unaccented vowels in English words have two pronunciations—equally good each in its own time and freely used by the same persons—the one formal, distinct, and pedagogical, the other colloquial, the Scientific Alphabet adopted the breve (˘) and the reverse breve (◌̣) for the purpose of designating these pronunciations. The vowel-weakenings are classified in the Scientific-Alphabet system as invariably trending either toward short *i* or short *u*. The Websterian system failed to indicate this trend. In the Scientific-Alphabet system the breve or reverse breve beneath a vowel is the general sign of colloquial weakness. Thus, in "mountain" the weakening trends toward short *i*, while in "ever" it trends toward short *u*; that is, the regular breve denotes the *i* tendency while the reverse breve denotes the *u* tendency. The breve direct or inverted is the only diacritic ever placed below a vowel in the Scientific Alphabet. While the breve and inverted breve are retained in the Revised Scientific Alphabet, recommended for use by the National Education Association's special committee, they are optional, the symbols ı and ʘ being suggested as alternatives. Messrs. Isaac Pitman & Sons, the well-known shorthand and educational publishers of New York, "deem the Scientific Alphabet,

which is used to indicate pronunciation in the Standard Dictionary, the most accurate and simple used in any dictionary."

The efforts that have been made during the past few years to introduce the Scientific-Alphabet system, which so competent an authority as the "School Journal" has acknowledged to be "a triumphant creation of philological genius," and which no less eminent an expert than Dr. Charles P. G. Scott has pronounced to be "a notation based on historic and scientific principles," have been met here and there with sullen opposition based on false premises; as, that it does not conform to the system adopted by all the text-books issued for the purpose of imparting primary education by school-book houses which have, directly or indirectly, constantly stirred up hostility to the adoption of the Scientific Alphabet because no monopoly can be based on this alphabet. The falsity of this premise is best shown by comparison. When the systems adopted by these text-books are compared with the so-called system of diacritics fostered as the Websterian system, the former vary from it to such an extent as to be absolutely different, as the following comparison will show. In text-books pronunciation is usually indicated by the marking of letters as they occur in the words proper, and in dictionaries by reproducing the given words spelled phonetically. These two systems are exemplified on page 281.

Comparison of the words on the next page shows that the pupil who has mastered the text-book style has many things to forget and many to learn before he can become proficient in the art of reading the Websterian system of indicating pronunciation. The assumption that a pupil who has learned the text-book system thereby commands the Web-

sterian system is not correct. The examination of a number of school-books will show many variations from the so-called Websterian system of diacritical markings. In such a recent examination of fifteen text-books it was found that the Websterian system had not been closely followed. For example: in a list of twenty words examined the text-books used 28 diacritics to indicate sound, yet had the Websterian system been applied to these very

Ordinary Spelling	Text-book Style, without Respelling.	Dictionary Style, with Respelling.
civic	çiv'fe	siv'fk
was	was	wôz
obey	ô-bey'	ô-bâ'
heir	hêir	âir
police	pô-liçe'	pô-lēs'
do	dô	dôo
wolf	wôlf	wulf
son	sôn	sûn
myrrh	mÿrrh	mêr
gage	gâge	gâj
chorus	chô'rûs	kô'rûs
edge	êdge	êj
exist	êx-ist'	êgz-ist'

words as many as 38 diacritics would have been necessary. A tabulation of these words produced the surprising result that in applying the Scientific-Alphabet system to these same words it was necessary to use only 19 diacritics. Further, it was found that the Websterian system, as represented by the Unabridged and International dictionaries, was not strictly followed by the text-books, as they adopted their own distinctive signs and symbols—signs and symbols not used by Webster.

The difference existing between the systems adopted by the text-books and the dictionaries must necessarily drive the students of orthoepy to consult the guide to pronunciation which accompanies every dictionary, where the powers of the different letters are explained. Therefore, inasmuch as text-books and dictionaries differ, consultation becomes imperative, and a system that uses only 63 sound-signs and is based upon truly scientific principles should be found more acceptable than one which employs as many as 85 and which is purely arbitrary in character. Professor C. M. Young, of the University of South Dakota, speaking of the Standard Dictionary, says that he has "no difficulty with its diacritical markings, and it occurs to me that people who are not able to use its diacritical markings are not able to use a dictionary intelligently."

A phonetic system is fatally defective which employs a given symbol for more than one sound or which expresses one sound by more than one symbol. This is a common error in all systems other than the Scientific Alphabet. For example, take this from the Websterian notation: It uses "a" with a straight mark over it for the sound of *a* in "hate"; with a curve over it for the sound of *a* in "hat"; with a right-angled mark over it for the sound of *a* in "senate"; with a circumflex over it for the sound of *a* in "care"; with a dot over it for the sound of *a* in "ask"; with two dots over it for the sound of *a* in "arm"; with a dot under it for the sound of *a* in "wad"; with two dots under it for the sound of *a* in "all," and in the italic form for the sound of *a* in "final." Besides doing this, it adds to the confusion which is likely to arise from the using of one letter nine times by indicating vowel-sounds in two different ways by employing "a" with a line over it and an



“e” with a line under it to indicate the sound of the letter *e* as expressed in Continental pronunciation. Other combinations to indicate the same sound are â and ê and ö and a. Further, this system of notation uses seven different kinds of *e*’s, five different kinds of *i*’s, seven different kinds of *o*’s, and six different kinds of *u*’s. It indicates a given sound by several different letters and makes a given letter represent several different sounds. Any pronouncing system of notation is fundamentally wrong if it attempts to build a system of vocal sound notation by bringing the sounds of the language to the letters rather than the letters to the sounds. The vocal elements of speech are fixed in all languages, and no system of phonetic indication can be practicable which fails to recognize these fixed sounds and to build upon the basis of *one symbol for each sound and one sound for each symbol*, as is done by the Scientific Alphabet. The necessity of adopting a uniform system for respelling being apparent, the National Education Association’s special committee began its investigation and later reported on the subject. The committee’s recommendation, formulated in the report, called for 31 changes in the Websterian system of notation as against 14 modifications in the Scientific Alphabet.

The advantages to be derived from such a system of respelling for pronunciation as the Scientific Alphabet are so important to the scholastic training of the youth of America that the late William T. Harris, at one time United States Commissioner of Education, declared that by practical test school children who were taught by such a system proved to be more rapid in the acquiring of an accurate pronunciation and more correct in spelling the words brought to their notice. Experiments made in different

parts of the United States to ascertain the amount of time required for children to learn to read the English language when printed in a phonetic alphabet have shown that about two years may be saved in learning to read by this method; such an alphabet was prepared and promulgated, after careful investigation, by the American Philological Association, and was introduced in respelling for pronunciation in the Standard Dictionary by its Editor, Dr. Isaac K. Funk.

There is much independent testimony of the value of the Scientific Alphabet as an aid to exact pronunciation. "The Atlantic Monthly" declares that it is "the simplest and best method of phonetic representation yet devised, and one distinctly better than that used by the Century [Dictionary], which is more difficult to be understood by the people." "The Scientific American" pronounces the Scientific Alphabet as "an immense advance over the arbitrary system used in so many other works." "The School Journal" says the Scientific Alphabet "furnishes a basis of accurately representing all sounds used in the English language with the fewest possible characters. Our readers will find it of great advantage to study carefully this triumphant creation of philological genius. We are convinced that they will readily grasp the niceties of pronunciation which it affords, and with it they will achieve much more satisfactory results with far less exertion than by adhering to the illogical and inconsistent systems commonly in vogue. By adding it to their methods of imparting instruction and by applying it systematically they will attain an exactness of diction that will be the envy of their associates and the admiration of all."

Let it be understood that the Scientific Alphabet has never been copyrighted; it is open to all, hence it is free

from all taint of monopoly. It is, in fact, far more easy to understand and to remember than the complicated and illogical systems of diacritical markings used in other dictionaries; it is far more exact, and is absolutely consistent. The Scientific Alphabet is more simple and more accurate in every way than any other system used for indicating pronunciation (1) as it requires *fewer characters*—its three new vowels, which are easily recognized, doing away with about three-fourths of the diacritics required by other systems; (2) as it involves *far fewer changes* from the ordinary spelling than any other system.

Moreover, it furnishes a basis for accurately representing all the sounds used in the English language, with the fewest possible characters, and indicates only such changes in spelling as are in the direction of logical and scientific spelling reform. No two revisions of the Webster Dictionary employ the same system of diacritics, and the same objection applies to the Worcester Dictionary.

What need was there for the alphabet recommended by the National Education Association's Committee? The need for an alphabet that would adjust the differences existing between the systems adopted by the text-books and those used by the dictionaries and encyclopedias. Every phonetic system that employs a given symbol for more than one sound, or which expresses one sound by more than one symbol is fatally defective. When the members of the National Education Association's Committee, and those of the Committees of the other learned bodies associated with them, began their labors they were confronted with the conditions that have been summarized in the table printed on the following page.

The sound of a in *about* was rendered by *six* symbols—ā, a, ȁ, ȃ, ȅ, ȇ.  
 The sound of a in *at* was rendered by *three* symbols—ä, â, and a.  
 The sound of c in *cat* was rendered by *three* symbols—e, ch (chorus), and k.  
 The sound of e in *prey* was rendered by *four* symbols—ē, â, e, and ê.  
 The sound of i in *tin* was rendered by *four* symbols—ī, î, i, and ĳ.  
 The sound of i in *marine* was rendered by *seven* symbols—ē, ē, ē, c, i, ee, and f.  
 The sound of o in *not* was rendered by *six* symbols—o, ō, ô, e, a, and â.  
 The sound of o in *nor* was rendered by *seven* symbols—ô, o, ô, ȃ, â, aw, and ȁw.  
 The sound of u in *push* was rendered by *eight* symbols—u, u, ū, ū, ū, ô, ô, and ȃ.  
 The sound of u in *rude* was rendered by *ten* symbols—ū, ū, ū, ū, ū, ô, ô, ô, ô, and ȃ.  
 The sound of u in *hut* was rendered by *seven* symbols—u, ū, ū, ū, ô, ô, and ô.  
 The sound of u in *urn* was rendered by *eight* symbols—ē, e, i, î, ū, ū, ū, and ĳ.  
 The sound of ai in *aisle* was rendered by *seven* symbols—ai, i, î, i, i, ĳ, and ĳ.  
 The sound of au in *umlaut* was rendered by *six* symbols—au, ou, ū, ū, ū, and ū.  
 The sound of oi in *oil* was rendered by *six* symbols—oi, ei, ô, oy, ô, and ô.

In other words, the National Education Association Committee and the Joint Committees that worked with it faced the problem of reducing to 48 signs the 92 phonetic symbols in use to indicate vowel sounds in dictionaries and textbooks, and still in use to-day. Out of this disorderly Babel of sound-symbols the Committee brought an orderly system of sound notation, based upon phonetic principles scientifically correct and recommended by the leading phonologists of the world.

Notwithstanding the erroneous interpretations that have been put upon it in certain quarters, this alphabet remains the most practical alphabet for the respelling of words for pronunciation yet devised. Why? Because it accomplishes the purpose of its projectors—to bring order out of chaos. It is the ripe fruitage of the joint labors of committees appointed by America's leading educational institutions:

(1) The *American Philological Association*, founded in 1869 for the advancement and diffusion of philological knowledge.

(2) The *National Education Association*, founded in 1857

for the promotion of national educational aims and investigations, which have made the association the most important educational organization in the world.

(3) The *Modern Language Association*, founded in 1886, for the advancement of the study of modern languages and their literatures.

The total number of members in these three associations is 14,000. In this vast body may be found the names of every scholar of national or international reputation, and every expert in phonetics which the American continent has produced.

The alphabet was devised by such men as Calvin Thomas, George Hempl, Charles P. G. Scott, O. F. Emerson, E. O. Vaile, E. S. Sheldon, James W. Bright, C. H. Grandgent, Raymond Weeks, T. M. Balliet, H. H. Seerley, Melvil Dewey, William H. Maxwell. This body of experts had also the advantage of the researches and labors of such specialists in phonetics as the late Francis A. March, Sr., the late Professor W. D. Whitney, the late S. Haldeman, and the late William T. Harris, United States Commissioner, and others.

It is, perhaps, owing to the recommendation of the National Education Association Committee already referred to that its alphabet has met with opposition. But no fitting substitute has been offered. The opponents of this alphabet know that the alphabet used for respelling words in one of the recently published dictionaries, with 64 symbols disfigured with dots and dashes, curves and curlicues, and in which not one vowel is used without some diacritical mark, is not a scholarly substitute for the National Education Association alphabet of 48 characters, of which 36 bear no diacritical mark, in which only one diacritical mark (the

macron) is used—an alphabet which was devised by the foremost American phonetists. Instead of offering a substitute the question asked is whether this alphabet “is easy to learn.” Which is easier to memorize—an alphabet of

## RECOMMENDED ALPHABET

Letter	Name	Key-word	Letter	Name	Key-word
ā		art	ē		nor
ɑ		artistic	ē		not
ai		aisle, find	ei		oil
au		out, thou	p	pī	pit
ā		air	r	er (or ār)	rat
a		at	s	es	set
b	bī	be	sh	esh	ship
ch	chī	chew	t	tī	ten
d	dī	day	th	eth	thin
ē		prey	th	eth	that
e		men	ū		mood
f	ef	fee	u		push
g	gī	go	ū		urge
h	hī	he	u		hut
i		marine	v	ev (or vī)	vat
i		tin	w	wī	win
iu		mute	y	yī	yes
j	jī (or jē)	jaw	z	ez (or zī)	zest
k	kī (or kē)	kin	z	ez	azure
l	el	let			
m	em	met	a	for a in	ask
n	en	net	e	{ “ a “	about
ŋ	eŋ	sing		{ “ e “	over
ō		note	i	{ “ i “	candid
o		poetic		{ “ e “	added

64 symbols, each vowel of which is marked with some dot or dash, some curve or curlicue, or, as is sometimes the case—both; or an alphabet of 48 symbols of which only 8 are marked with a macron? Which is easier to learn, an alpha-

bet based upon the sound phonetic principles of one sound for each symbol, or an arbitrary system in which several symbols are used for the same sound?

Whether an alphabet designed to respell for pronunciation is easy to learn depends as much upon the ease with which its symbols may be memorized as upon its being based on sound phonetic principles—one symbol one sound invariably throughout the alphabet. This feature the National Education Association alphabet possesses, and it is the only alphabet yet devised that does possess it. The opponents of this alphabet have declared that “no reform alphabet of any kind has hitherto met with success, and this raises the presumption that any similar alphabet, still untried, will prove equally unsuccessful.” None but the veriest tyro in phonetics would make such a statement. The fact is that (1) the alphabet of the American Philological Association has been in active use during the past twenty years and has been found to answer its purposes very well; (2) the alphabet devised by Paul Passy, and declared by the opposition to be “the only phonetic alphabet that can claim international standing,” has been in use by the Association Phonétique Internationale, with satisfaction to all concerned, almost from its introduction. Therefore, it is incorrect to say that no reform alphabet has met with success. Nothing is or can be proved a failure until tried. It was the very failure of Noah Webster’s system for expressing sound that determined the subsequent editors of the dictionary that bears his name to respell words for pronunciation.

We have been told that “the subject of an alphabet for respelling for pronunciation is very complex.” It is because of this very complex character that the subject was

referred for consideration to a body of expert phonetists and not left to amateur philologists to determine. The members of the Joint Committee who formulated the alphabet as scholars in phonetics of international repute, are, of all men, the best capable to deal with so complex a matter. The labor of the National Education Association Committee, as expressed in its report issued July 6, 1910, was "to prepare and recommend a key alphabet for uniform use in indicating pronunciation in all our cyclopedias, dictionaries, gazetteers, text- and reference-books"—so far but no farther was the Committee to go, nor has it done so. Opponents of the National Education Association Alphabet claim that if the alphabet is adopted "every dictionary, every card catalogue, now so generally used in libraries, would have to be remade." They cite as an illustration of the application of this alphabet that all words whose initial letter is "i," having the "so-called long i sound," would have to be indexed under "a" because the sound is represented by the National Education Association alphabet by a diphthongal symbol "a<sub>1</sub>." Also that the sound of "u" in *mute*, being represented by the diphthongal symbol "iu," all words beginning with this symbol must be transferred to "i" and indexed under it. As there are very few, *if there are any*, libraries in which card indexes are used to indicate the pronunciation of the titles of books, this claim is absurd.

We have been told that six of the symbols in the National Education Association alphabet are "consonants replacing our present symbols," which "is undesirable since the sounds to be represented are clearly and adequately shown by our present letters." This is not so—our present letters do not show the diphthongal characters of ch, sh, ng, th and zh. The Committee of the National Education



Association recommended the use of ties in certain of these symbols purposely to bring out this very diphthongal character. The amateur philologist, who declares these undesirable, even though he may have sat at the feet of the great professors of languages in the universities of Europe, simply shows colossal ignorance as regards these digraphs. Every one of the great dictionaries has decided that the sound of these letters is diphthongal. The late Dr. William T. Harris, in the latest Webster, said on this subject of *ch* (p. xlix): "The most frequent sound is diphthongal, and is approximately described *tsh*. Most phonetists analyze this sound as a combination of *t* and *sh*: they blend into a composite sound. *Ch* has this diphthongal sound in all native English words." This being the case, let us be guided by the expert phonetist. Incidentally, let us remember that in the Websterian system of notation the following symbols, with the addition of "a diacritic tick or tie" and other embellishments, are used: *ḏḏ*, *ḡ*, *ōō*, *ōō*, *ṡ*, *ṡ*, and the following also, but without the trimmings, *gz*, *hw*, *ks*, *kw*, *ng*, *th* and *zh*. Well may one believe that "the addition of the diacritic tick or tie occasions needless trouble" in such a system as this, in which six symbols are "ticked or tied" and seven are not! Which is the easier to remember, the five tied symbols of the National Education Association alphabet, or the thirteen mixed symbols of the Websterian system?

To persons interested in phonetics the following points concerning the National Educational Association's alphabet may prove useful: (1) Of the letter *a* it may be proper to say that the reason for assigning *a* to the vowel in *artistic* and *a* to that in *at* is that the sound in *at* is much more frequent in English than the sound in *artistic*. Some pho-

netists have preferred *a* as in artistic and *æ* as in *at*, but *ɑ* is like the old Greek, German, and Italian type for the *a* in artistic and like our English script *a*, and is used by German reformers and by the Association Phonétique Internationale.

(2) Of the diphthong *ɑi*, which it has been said "analyzes to the eye a sound which has long been represented as a single letter," and "is forcing into our written language an uncalled-for nicety of phonetic analysis," the New Webster says (pp. li-*lii*) that "the long form [of *i*] has undergone a decided change, having within the modern English period [from about 1550 (p. 726)] become a true diphthong, so that what we still call 'long *i*' is no longer a simple sound but one composed of two elements. . . . The quality of the sound . . . [of the initial element] varies all the way from *ä* (*arm*) to *ǣ* (*man*); the final element being in any case *ī* (*ill*). In America the initial element is most often . . . *ä* (*art*)." Judging from this it does not seem that the Committee of the National Education Association was committing a great crime in recommending the adoption of *ɑi* for the sound erroneously called long *i*, and correcting a blunder in indicating a pronunciation which even the editors of Webster's New International admit has been in vogue for more than 360 years!

(3) Of the diphthong *ɑu*, as in *sauerkraut*: it may be said that this consists of a glide between *a* in *arm* and *u* in *rule*, and that as such this diphthong represents a sound very common in English, which in some systems of notation has been variously rendered as *ou*, *ow*, etc. (See page 286.) The recommendation of *ɑu* in the National Education Association alphabet is the result of the Committee's determination to adhere to the principle of one symbol for one

sound throughout the alphabet—and of representing that sound by the values assigned to the various letters by the unanimous consent of the three Associations concerned.

(4) Of the sound of a in *fare*: it may be said that the value given to it is the same as that given to it by the American Philological Association thirty-eight years ago when trying to bring order out of chaos—a value that has been represented variously in England and America by the symbols  $\bar{a}$ ,  $\grave{a}$ ,  $\tilde{a}$ ,  $\hat{a}$ ,  $\bar{u}$ , and  $u$ , and one which to this day is rendered by  $\bar{e}$  in the New English Dictionary, edited by Sir James A. H. Murray at Oxford University, and in American text-books, without respelling, by  $\hat{e}$ .

(5) Of the sound of e in *they*: this is the original sound of the letter as indicated in Anglo-Saxon, Old English, and Middle English. It is also the sound indicated in Latin, French, German, Greek, and other languages. In the National Education Association's alphabet it is represented by the symbol  $\bar{e}$ ; in other systems the symbols  $\hat{a}$  and  $\bar{a}$  both do duty for the same sound, as shown below:

<i>crêpe</i>	<i>fête</i>	<i>great</i>	<i>they</i>
krêp	fêt	grêt	thê
or	or	or	or
krâp	fât	grât	thâ

(6) Of the sound of i in *marine*: this, the New International declares, "was originally the true long sound of the letter i (e of *eve*).” Then, one may well ask, why not retain it? In addition, it is, with this value, one of the symbols of the alphabet recommended by the American Philological Association in 1877, and by the Philological Society of England, besides having the same value in Latin and the chief languages of Europe.

(7) Of the sound of "u" in *mute*: this is a diphthong consisting of a glide from "i" in *marne* to "u" in *rule*, which will enable all persons using the key to correct the mispronunciation of such words as Tuesday (*toosday*) and New York (*noo york*), which the systems formerly in vogue did much to propagate. This is simplifying phonetics, not complicating them. Besides, these letters have been given this value by both the American Philological Association and the Philological Society of England, and they have been in use for more than thirty years, and are employed by the New English Dictionary and by the Standard Dictionary in their systems of respelling for pronunciation.

(8) Of the sounds of "o" in *not*, and "o" in *nor*: these have the recommendations of the Joint Committee to support them, have been in use more than thirty years; were recommended by the American Philological Association in 1877 to correct the confusion caused by the Websterian system of notation which used *ö* and *a* for the sounds of "o" and "a" in *not* and *what*, and *ô* and *â* for the sounds of "o" and "a" in *nor* and *all*. The latest edition in the Webster dictionary series has corrected this blunder of its former editors, and now respells *what*, *hwöt*, and *all*, *ôl*.

(9) Of the sound of "oi" in *oil*: this the editors of the Webster's New International declare (p. liv.) to be "a full diphthong," and on page xlx, "the most perfect diphthongs in English are *i* as in *ice*, *ou* as in *out*, and *oi* as in *oil*." The symbol recommended has the support of all three of the learned bodies whose members formed the Joint Committee which devised and agreed to the alphabet recommended by the National Education Association Committee.

(10) Of the sound of "u" in *rule*, which method of respelling for pronunciation is the simpler? Let the reader determine for himself:

<i>bulletin</i>	<i>crew</i>	<i>cruel</i>	<i>fulfil</i>
bultin	krū	krūel	fulfil
<i>or</i>	<i>or</i>	<i>or</i>	<i>or</i>
bōōlētīn	krōō	krōōēl	fōōlfīl

(11) The symbols "ū" as in *push*, "ū̄" as in *urge*, and "ū̄" as in *but* are recommended to help correct the confusion governing these sounds, which has been caused by the use of ten symbols (ū, ōō, ȳ; ū, ōō, ȳ; ũ, ô; û, ô) for the four sounds found in *mood*, *push*, *urge*, and *hut* advocated by the Websterian system of notation.

The Committee has been accused of recommending an alphabet that subverts *our present usage*. The facts are that when the various joint committees of the three Associations got together their members knew of the confusion that existed in the various schemes employed for phonetic notation. They set about to devise, and have devised, a better system than has ever before been offered to the public, and the step taken is one toward simplification and progress.

We have been told by those who do not like the National Education Association alphabet that "it is not necessary to foist upon the public, or force upon our school children, an alphabet of forty odd symbols instead of an alphabet of twenty-six," yet the editors of the Webster series of dictionaries have for years been forcing on their public an alphabet of 85 sound-signs, which has now been reduced to 64! Is it easier to memorize 48 symbols or 64 or 85? Certainly, the child that "has no time to indulge in pho-

netic niceties" [?] is much more likely to take to the 48 symbols of the National Education Association alphabet than to the 64 or 85 of the Websterian systems.

We have been asked, "Ought there to be any organized attempt by the National Education Association to force this alphabet upon the teachers and children throughout the country?" No such attempt was ever organized, none of the kind suggested was ever made. The alphabet is recommended to correct an abuse that has existed for close on a century of time—an abuse which grows with every year that passes over our heads.

The situation resolves itself into this: On the one hand the members of the National Education Association have offered for use an alphabet endorsed by the leading phonetists of America, by three leading learned societies, and recommended and accepted by its Board of Superintendence; on the other hand, those opposed to it have issued anonymous pamphlets assailing this alphabet, for some reason other than appears on the surface.

In estimating the claims to recognition of any alphabet for respelling words to indicate pronunciation several things should be considered: (1) Who devised the alphabet? (2) Why was the alphabet devised? (3) What are the phonetic qualities of the alphabet? (4) Why is it easy to learn? (5) Why should it be applied to the English language?

(1) Who devised the alphabet?

On page 6 of a circular entitled, "On the Phonetic Alphabet Proposed by the Committee of the Department of Superintendence," we are told that the alphabet "does not meet the approval of leading phoneticians, men who

have given years of study to the question." *But the facts are that this alphabet was devised by the foremost phonetists of America after careful investigations extending over thirty-five years, and not the least experienced among them was Dr. William T. Harris, late United States Commissioner of Education and editor-in-chief of Webster's New International Dictionary, so that the National Education Association alphabet is approved by leading phoneticians and is not the result of the hasty judgment which some persons have claimed.*

(2) Why was the alphabet devised?

To assign fixed symbols to each of the various sounds in English so that every sound may have its own sign, and every sign its own sound throughout the alphabet, and so as to remedy the chaotic condition existing through the giving of unusual values to many symbols "by the publishers of dictionaries, gazetteers, encyclopedias, and textbooks," bring about uniformity, and establish an unchangeable standard—one that, having been based on the recommendations of the experts of past generations, *has not been overturned or discredited* by the experts of the present generation, for the Joint Committees in their work preserved that done by the experts of the American Philological Association in 1877.

(3) What are the phonetic qualities of the alphabet?

The phonetic qualities of this alphabet are (a) that it uses the fundamental vowel letters with the original Latin values, and thus (b) brings the notation into accord with international phonetic science.

(4) Why is it easy to learn?

Because (a) it is *based on a system* and is not the result of haphazard work in which more than one symbol is used to represent the same sound. Because (b), consisting of 48 symbols it contains the smallest number of symbols needed to adequately represent the sounds which are now being rendered variously by 85, 64, and 63 symbols. "The number of distinct sounds in any one language seldom exceeds fifty," said the late A. J. Ellis, "and *practically fewer still are needed, for a native needs only a broad hint of the sound to reproduce it.*"

Because (c) it is easy to write, and, as the late A. J. Ellis said, "any signs easy to write and distinct to read without wearying the eye will suffice."

(5) Why should this alphabet be applied to the English language?

Because (a) it was devised for that purpose by experts.

Because (b) it is sufficiently delicate and precise for all practical purposes.

Because (c) this eclectic key is the most happy combination of the scholarly and the practical which it is possible to evolve.

On page 1 of the circular already referred to one is told, "that among phoneticians and the societies interested in phonetics, as well as in text-books and reference books, there is not one alphabet in general use for indicating pronunciation"—all of which is gratuitous information to which attention is drawn in the National Education Association Committee's various reports, but the National Education Association Committee includes *dictionaries*, and



it is to remedy this very condition of chaos that the alphabet recommended by the National Education Association Committee was devised. It is to be remembered, also, that this alphabet, like the mill that does not grind with the water that is past, does not apply to any books that have already been published, so that in no way can it affect publications that have preceded its recommendation. On page 2 of the circular one is told "that the English sounds of the vowels have shifted far away from the Continental vowel sounds," and "the fact remains that they *have* done so, and that there now seems *to be no practical chance that they will ever be moved back.*" The care exercised in not underlining one word—fact—in the foregoing may, in the eyes of the critic, save the situation. But what are the FACTS? In English as spoken to-day there are vowel-sounds that are identical with the so-called "Continental vowel-sounds," as, for example, in the following words: *arm, crepe, marine, hotel, rule.* Therefore, English vowel-sounds and Continental vowel-sounds *have not shifted far away, as is claimed.* Further, let it not be forgotten that, even if they had, it is not the purpose of the National Education Association Committee to move them back—that Committee was empowered to report on and recommend an alphabet for use in the respelling of words in dictionaries, gazetteers, encyclopedias, and text-books—to devise an alphabet that shall bring sounds into harmony with usage as recognized by the leading American experts in phonetics.

It is pointed out in the same circular that the late A. J. Ellis, who is styled "the Father of English Phonetics," and who is characterized as "one of the most eminent of phoneticians," based his system of phonetic symbols on "the common English sounds of the letters." This is

exactly what the various committees in joint labor have done. But the results are different. Ellis's universal alphabet contained no less than 94 symbols, and his ideal international alphabet contained 243 symbols made up of 192 elements, 14 vowel-diphthongs, 4 consonant-diphthongs, 19 modifiers, and 11 other signs. Ellis's alphabet, as the editors of Webster's New International Dictionary describe it (p. xxxix), is "essentially a makeshift scheme, adapted solely to scientific, not popular, use," and others who are competent judges have declared it "an ingenious system of compound letters, but the complexity of the writing forbids its universal adoption."

The statement made on page 1 "that the vowel letters do not have in English the sounds they have in Continental language" is reiterated, and it is said also "that many proposed phonetic alphabets are based on a Continental vowel scheme," and "this is the chief reason why all such alphabets have failed." That the reiteration belies the facts has already been shown, and any one interested enough to investigate the subject can find this out for himself. That such alphabets have failed is untrue, for the values of the Continental vowel-sounds are the basis of all. These values are recognized by (1) the American Philological Association; (2) the Modern Language Association; (3) the United States Board on Geographic Names; (4) the National Education Association; (5) the Philological Society of England, and (6) the Royal Geographical Society of England, and also (7) by the Oxford English Dictionary, and (8) form the basis of the "Guide to Pronunciation of Webster's New International Dictionary."

See Webster's New International Dictionary, page

xlvii—A. 112. In the Greek language the letter *alpha* (the Greek letter with which our "a" corresponds) represented a single sound, that of English a in art. . . . This was the value of the letter a in Latin also, *and in the various alphabets founded upon Latin . . . and the same value is mainly retained to the present day in the languages of Continental Europe.*

See page xlix—E. 148. In the classical pronunciation of Latin, the letter e, when long, represented practically the same sound as English a (ale) [or as "e" as in *they*], and when short the same sound pronounced more quickly, or a wider sound, that of e (end), the wide correlative of a. *In most of the languages of Europe which have adopted the Roman alphabet these two sounds have been retained for the letter, as they were in Anglo-Saxon, or Old English, and in Middle English.*

See page li—I. 178. In the classical pronunciation of Latin, the letter i, when long, had practically the same value as modern English e (eve), and *this is the value which it still has in the chief languages of Europe.*

For the discussions of the values of o and u, see page liii, §199, and page lv, §240, of Webster's New International Dictionary.

On page 2 of another anonymous circular, quoting "The Teacher's Journal," the work of Professor E. W. Scripture, done in 1901, is cited as applying to the National Education Association alphabet—an alphabet which was not devised nor recommended until 1910, or *nine years later*. Comment on such tactics is needless.

The number of symbols recommended for use by the National Education Association Committee is 48.

The number of symbols used by the Oxford English

Dictionary, with its many representations of rapid, careless, and incidental colloquial utterance, is 95

The number of symbols used by Webster's International Dictionary is 85.

The number of symbols used by Webster's New International is 64 (eleven new symbols added, ten old symbols discarded—twenty-one changes in all).

Again one is prompted to ask which is easier to memorize—an alphabet of 48 symbols or one of 64?

On page 5 of the circular which attacks the National Education Association's work its projectors who *have had no experience whatever with the National Education Association alphabet*, claim that "confusion is involved when attempt is made to distinguish the symbols." The Committee of the National Education Association can afford to challenge any one to produce an alphabet in which the symbols are clearer and cleaner than that which they have recommended. Practical typographers have pronounced it far superior to anything else of the kind yet devised. And the symbols are so cut as to make it next to impossible for any of them to become obscure through filling in or breaking apart.

In conclusion the opponents say (p. 6, par. 4): "The above criticisms are not intended to discourage the attempt to agree upon a single phonetic key alphabet."

Then, evidently, they are intended to promote it, or what we have before us is no more nor less than a Greek gift, and the efforts to oppose the work of the National Education Association Committee lacks *raison d'être*. The alphabet recommended by this Committee is used for indicating sounds in the Funk and Wagnalls New Standard Dictionary of the English Language. It is designated therein

as Key 1, and a full account of it is given in the Department of Spelling and Pronunciation in the introductory pages of that work.

As a concession to those persons who contend that it is easier to remember 64 symbols than 48, and who are not concerned with exact phonic values, the alphabet used for indicating sounds in text-books is also given. This is merely temporary; the alphabet is used to aid the transition from the older and utterly unscientific and unscholarly medium to the modern scientific and scholarly alphabet devised and recommended by the Committee of the Department of Superintendence of the National Education Association.

One of the reasons that there are several millions of immigrants in the United States who are unable to speak English is because the Federal Government has not taken any steps to provide, through its Department of Education, a bureau to which the important branch of imparting instruction in English might be intrusted. There is no doubt that an alien immigrant who has been afforded the opportunity of learning English will the sooner realize to the full the benefits of American citizenship, and thus will graduate earlier as a good citizen than he will if left to the European mill that, in the name of patriotism, grinds him out as "cannon-fodder" every year. In imparting this instruction the adoption of a phonetic system that harmonizes in its values with the values that each letter has in the alphabet of the language which the immigrant speaks will prove a big help in the Americanizing of the alien *pro bono publico*, and will prevent him from mispronouncing such words as *been*, *finger*, *forehead*, *girl*, *nature*, *picture*, *third*, *were*, *white*, *yes*, etc.

## 2. ON READING

John Ruskin, past master in the art of expression, left to all who love our language some advice in regard to its study—advice which, in these days of fads in teaching, if heeded in our schoolrooms would turn out better spellers, better readers, and infinitely better speakers than are turned out to-day. “You must,” said he, “get into the habit of looking intently at words, assuring yourself of their meaning syllable by syllable—nay, letter by letter. For though it is only by reason of the apposition of letters in the function of signs to sounds that the study of books is called ‘literature,’ and that a man versed in it is called a man of letters instead of a man of books or of words, you may yet connect with that accidental nomenclature this real fact, that you might read all the books in the British Museum (if you could live long enough), and remain an utterly illiterate, uneducated person; but that if you read ten pages of a good book, letter by letter—that is to say, with real accuracy—you are forevermore in some measure an educated person.”

The first, the most palpable evil, and the one most difficult to amend in teaching the art of reading is the wrong done to little children by our wretched orthography. Learning to read could be made a pleasant and an easy victory for the child instead of a burden. Everybody knows this, but every time some one sets to work to save the children from the hateful task that not all their elders have conquered he is assailed much as the labors of the Committee of the National Education Association, referred to above, have been assailed.

To be a good reader, ready to take an article and deliver

it in an intelligible, artistic, impressive manner, calls for a good deal of study and practise. Fifty years ago a boy or a girl was considered very poorly educated who could not recite well a bit of Shakespeare, Milton, or Tennyson. It is said to be the case no longer. And more is the pity. A good reader has an art more effective than a poor pianoplayer. Better know how to read well than have a little smattering of geology or botany.

That we are now in want of an art to teach how books are to be read, rather than to read them, is as true to-day as it was when Isaac D'Israeli expressed the thought. "Our reading public," said Dr. Haley, "is generally too much like a mob at a public execution crowding and jostling, wasting and fuming, to witness the catastrophe."

Coleridge described readers as of four kinds. "The first," he said, "is the hour-glass, and their reading being as the sands, it runs in and runs out and leaves not a vestige behind; a second is like the sponge, which imbibes everything, and returns it in nearly the same state, only a little dirtier; a third is like a jelly-bag, allowing all that is pure to pass away, and retaining only the refuse and dregs; and the fourth is like the slaves in the diamond mines of Golconda, who, casting aside all that is worthless, retain only pure gems."

A class of sophomores, who had but lately completed a course in English literature, and were required to take an examination, are said to have furnished the following gems as the result of their studies:

(1) The periodical essay was in vogue as far back as the time of the Danish invasion and Alfred the Great. The English "Chronicle" was the paper then, and in it were placed various bits of literature worth keeping. Later came the introduction

of printing, and then the papers were more widely distributed. It remained, however, for Goldsmith and his friends to produce the papers which were widely read and looked for. Goldsmith edited during his life several different papers, among them being the "Spectator," the "Tatler," and the *Sir Roger de Coverly* paper.

(2) In the year 1422 William Caxton was ushered on to terra firma.

(3) Marlowe died when only twenty-nine years of age, and although he might have done better, we can't tell.

(4) Shakespeare's marriage was not a howling success; he had three children.

(5) The first English novel was "Robinson Crusoe," by Stevenson.

(6) Still another who contributed to the development of the novel was Blackstone, who wrote "Loona Doane."

(7) Samuel Richardson developed the novel still farther when he wrote "Johnny Jones."

(8) Caedmon is one of the oldest men in literature that we know of.

(9) "The Rape of the Lark," by Alexander Pope, was his favorite work.

Incredible as they seem, these results are said not to have been worse than their teacher had expected.

The occupant of a chair in the English Department of one of our universities recently distinguished between the work of teaching boys to write English and teaching how to know English literature—that is, to know it and to appreciate it in any reasonable degree. He found his task a remarkably difficult one. Commenting on this subject, Professor Henry S. Canby<sup>3</sup> said: "The undergraduate

<sup>3</sup> "Yale Review," October, 1914.



must be able to read literature in order to know it, and to read he must have the power of interpretation. Unless he has some pretty exact knowledge of the thought behind the words of Milton or Shakespeare or Tennyson or Emerson or Shelley or Stevenson, he can not read them with more than (it is reckoned) about 50 per cent. efficiency of comprehension. This percentage is, in Professor Canby's judgment, below the margin of enjoyment and below the point where real profit begins." The Professor concludes that "two-thirds of an English course must be learning to search out the meaning of the written word, must be just learning how to read. And, if one can not read lightly, easily, intelligently, why, the storehouse is locked; the golden books may be purchased and perused, but they will be little better than so much paper and print."

Given a parent with a love of literature, the chance of a child's learning to read intelligently is greater; the results "are likely to be superior in character to the examples cited above, and if the reading be done in the company of an unabridged dictionary, of a much more permanent value.

When we read we should do so to instruct ourselves and to extract the wholesome percepts from the pages before us. Rufus Choate acquired the habit of reading daily some first-class English author, "chiefly for the *copia verborum*, to avoid sinking into cheap and bald fluency, to give elevation, dignity, sonorousness, and refinement to my vocabulary." But the great mass of the reading public reads differently. Its choice of reading matter is shown by the patronage it gives nowadays to anything sensational, be it newspaper, magazine or short story. The value of reading is not in the quantity of matter perused but in its quality and in the amount of intelligence brought to bear

upon the task or pastime. A year or two ago Mr. H. G. Wells, the novelist, speaking at the British Institute of Journalists, said that our reading should be more of the work of the present than of that of the past. He deprecated the cheap reprints of the Classics and of standard books, and thought they were bought but not read. If they were read he did not think the readers gained much benefit by their study, and that the time given to them would be better applied into following up what was being written and what was being done to-day. One may, perhaps, be pardoned for pointing out that Mr. Wells, as a writer of the day, thinks that writers of the day should receive greater patronage from the reading public than they actually do, and take their Classics at second hand from the modern school rather than from the fountain head. One is almost tempted to ask if that is the way Mr. Wells himself studied the Classics.

That in many spheres of activity and of thought the present is far ahead of the past one will not attempt to deny, but this very advance was built upon past knowledge which must have been based upon a very solid foundation to place us where we are to-day. None of us can understand any part of the present without having some knowledge of the past. We feel, for instance, that in the very life we lead we have left behind forever that coarseness of expression—that plain unvarnished speech which characterized the dramatists of the Elizabethan and Restoration periods. But are we not deluding ourselves? Is it not a fact that the coarseness is still with us, but it has been veneered? The modern press, the modern drama, and the modern novel are seasoned to public taste, and in some cases so highly seasoned as to be unpalatable. They are tainted to such a

degree as to threaten the moral health of that very public which patronizes them. Freedom of the press, when that press is controlled by men of good repute, is eminently desirable; but when it is controlled by men who have no regard for truth, none for morality, and only degraded conceptions of national honor; by men who for the sake of profit glory in debauching the minds and corrupting the morals of their readers, then it is time to curtail that freedom, for when hand in hand with untruth, immorality and corruption go unchecked, they will sooner or later prey upon national life and degrade society.

No one can deny the widespread influence of the salacious press and the suggestive novel, and their powers to do harm is incalculable, so let us hope some steps will be taken to check them. The past may have had a coarseness of expression in its literature that it would be impossible for us to imitate, but even that was health itself compared with the abominable suggestiveness of the modern sex novel of which Dr. Horton said, referring to one such book that had been forwarded to him by an English publisher: "I honestly tell you I would rather wade up to my chin in a cesspool than read that book through!" Well, all modern books are not as bad as that; probably Dr. Horton received an extreme type.

Now let us turn to that past of which Mr. Wells disapproves, or rather to its literature which is Classic and without a knowledge of which no education is complete. A Classic, said Sainte-Beuve, is "an author who has enriched the human spirit, who has really augmented the treasure, who has enabled it to take another step onward; who has discovered some genuine truth of morals, or seized afresh some eternal passion of the heart, in which everything

seemed known and explored; who has rendered his thought, his observation, his discovery in a form varied, it may be, yet with breadth and grandeur, with strength and delicacy, noble and beautiful in itself, who has spoken to all in a style of his own, yet a style which belongs to the world, in a style new without neologism, new and old, easily the contemporary of all ages."

The royal road to the correct use of English words is the reading of the English Classics, and from the natural process of unconscious assimilation which such a course of reading produces the lover of English will acquire the command of the correct application of words; an ample vocabulary for all his needs, and, by consulting a good dictionary every time he comes across a word of which the meaning is unfamiliar, and noting it down carefully in a commonplace book, an exact knowledge of the meaning of words. To understand the Classics we should, before we read them, set ourselves to the task of finding out something of the periods in which they lived as well as of those of which they wrote, for learning how to read is no easy acquisition; this does not refer to matters of enunciation or those of voice inflection, *but to the quick and true apprehension of the meaning.*

By following Dr. Thomas Arnold's advice to let our reading be varied in its kind, and widely varied, we may greatly benefit. The reader who wishes to be guided to a course of reading which will enable him to enlarge his vocabulary will find the Chandos Classics—a series of standard works complete in 150 volumes, each of which can be purchased separately for 75 cents—an excellent medium to begin with. Another is Sir John Lubbock's (Lord Avebury) selection of One Hundred Best Books, which has

been pronounced a splendid treasury of deep thought, of romance, of wit, of travel and of history. These are sold separately for 50 cents each. There is another series much more extensive. It is Bohn's Standard Library, consisting of more than 300 volumes, which are sold separately from 75 cents to \$1.00 each. And in the list of books selected by the National Conference of Associated Colleges and Preparatory Schools of the United States there is another series of English Classics which comprises more than 100 works written by seventy authors.<sup>4</sup> The volumes are issued by various publishers at different prices. Another series are the Eclectic English Classics. The volumes are sold separately from 20 cents to 60 cents each. A very popular series nowadays is provided in "Everyman's Library" of 700 volumes, sold separately at 70 cents each.

The intelligent reading of the volumes in any one of the selections named will enable all who wish to do so to acquire the command of vocabularies ample for their needs. It is not my purpose to supply bare lists of words for the meanings of which the reader would have to consult a dictionary, for these words are best studied in relation with their context, for therefrom one obtains a conception of their correct use. Intelligent reading helps one to keep in touch with his fellow men; it quickens the imagination, helps to develop the intellect, relieves depression, and often proves a perfect panacea for the mitigation of physical strain.

The following list of books that children may read with pleasure and profit is offered by way of suggesting that one should guide a child's tastes in reading early and thus help to develop a latent interest along the right lines. As

<sup>4</sup> See pp 208-211 of this book.

Miss Ruth Cameron has fittingly said: "Start a child to reading some of the really fine books written for children, and some of the really fine books not written especially for them but simple enough to interest them, and by and by you will have a grown man or woman capable of enjoying good literature." The list might be amplified by citing the works of Jules Verne, Erckmann-Chatrian, and of others, but is of sufficient length to start along the right road:

(1) *Æsop's Fables*. (2) Alcott, Louisa—*Little Men, Little Women, Under the Lilacs*. (These three books are considered far and away her best.) (3) Aldrich—*The Story of a Bad Boy*. (4) Andersen and Grimm—*Fairy Tales*. (5) *Arabian Nights*. (6) Barbour—*For the Honor of the School*. (7) Barrie—*Peter Pan; Peter and Wendy*. (8) Bunyan—*Pilgrim's Progress*. (9) Burnett—*Little Lord Fauntleroy, The Little Princess*. (10) Carroll—*Alice's Adventures in Wonderland, Through the Looking Glass*. (11) Child's Bible. (12) Cooper—*Last of the Mohicans, Leather Stocking Tales*. (13) Crockett—*The Lilac Sunbonnet*. (14) Daskam—*Sister's Vocation, Memoirs of a Baby*. (15) Defoe—*Robinson Crusoe*. (16) Dickens—*David Copperfield, Nicholas Nickleby, Old Curiosity Shop, Tale of Two Cities, Christmas Carols*. (17) Doyle—*The White Company*. (18) Dumas—*Monte Cristo*. (19) Eggleston—*Hoosier School Master*. (20) Evans—*Saint Elmo, Beulah*. (21) Ewing—*Jackanapes; Lob-lie-by-the-fire*. (22) Fox—*The Little Shepherd of Kingdom Come*. (23) Garland, Hamlin—*The Long Trail*. (24) Gaskell—*Cranford*. (25) Haggard—*King Solomon's Mines*. (26) Hale—*Man Without a Country*. (27) Hawthorne—*Tanglewood Tales, Wonderbook*. (28) Henty—*March to Magdala*. (29) Hughes—*Tom Brown's Schooldays*. (30) Jackson, Helen Hunt—*Ramona*. (31) Kingsley—*Water Babies*. (32) Kipling—*Jungle Book, Captains Courageous*. (33) Lamb—*Tales from Shakespeare*. (34) Lytton, Bulwer—*Last Days of Pompeii*. (35) Macleod—*The Book of King Arthur and His Noble Knights*. (36) Marryatt—*Masterman Ready*. (37) Page,

Thomas Nelson—Old Creole Days. (38) Quiller-Couch—The Splendid Spur. (39) Raspe—The Adventures of Baron Munchausen. (40) Ruskin—King of the Golden River. (41) Scott—Ivanhoe, Kenilworth, Quentin Durward, The Talisman. (42) Selections from Les Misérables. (43) Stevenson—Child's Garden of Verse, Treasure Island, Kidnapped. (44) Swift—Gulliver's Travels. (45) Sydney—The Five Little Pepper Series (Earlier ones). (46) Twain, Mark—Tom Sawyer, The Prince and the Pauper, Huckleberry Finn. (47) Van Dyke—The First Christmas Tree. (48) Wallace, Lew—Ben Hur. (49) Wiggan—Polly Oliver's Problem, Birds' Christmas Carol. (50) Wyss—Swiss Family Robinson.

NOTE: The claims based on so-called experiments with the National Education Association alphabet made by Mr Guy M Whipple, and described in his pamphlet, "Relative Efficiency of Phonetic Alphabet," have been effectively disposed of by Professors Raymond Weeks, James W Bright, and Charles H. Grandgent in their "Review of the Whipple Experiments"

## X

### Writing for Publication

IN the art of writing for publication no short cut leads to success. Everyone who expects to succeed at it must serve a long and sometimes a tedious apprenticeship, during which his patience will be sorely taxed and his powers of perseverance severely tested. Ability to tell a story well is helpful, but this quality must be supported by a knowledge of the principles of correct composition. Good composition is the result of correctly using well-chosen words, and of so arranging them that their meaning can be readily understood.

The successful writer invariably has personality and character. It is by the exercise of that dynamic force which we call "will" that he is able to achieve what he sets out to do. Native or developed genius, keen observation, vivid imagination, a lively sense of humor, ability to properly appreciate the picturesque, and power to concentrate thought—these are the qualities that help to make for success in writing. These qualities are not usually all found in one person, but such as are lacking may be acquired, developed, and cultivated by application. Among men of average education there are very few who are able to find "sermons in stones and books in running brooks," even though they be optimistic enough to declare that they can find good in everything. Some persons are impressed by scenery; others are controlled by sentiment; some are



influenced by contact with their fellow men and women; others are affected by their surroundings and home influences. As a rule, the dunce that has been sent to roam excels the dunce that has been kept at home.

Every writer should cultivate the habit of accuracy, for, at the very best, there are few persons who can relate even the most trivial of circumstances as they really occurred. "The writer who would write for immortality," wrote Vergil, "should study with accuracy the plan of his work, the propriety of his characters, and the purity of his diction." To Emerson we owe this advice. "If you would write to any purpose you must be perfectly free from within; give yourself the natural rein, think on no pattern, no patron, no paper, no press, no public; think on nothing, but follow your impulses; give yourself as you are, what you are, and how you see it; every man sees with his own eyes, or does not see at all; this is incontrovertibly true. Bring out what you have; if you have nothing, be an honest beggar, rather than a respectable thief."

Such grammarians as embrace the art of composition in their treatises invariably state that style is the manner in which a writer expresses his conceptions by means of language; style, they say, is not to be regulated altogether by rules of construction, and then they proceed to enumerate the different qualities of style. It is not wise for a beginner to hamper the natural flow of his thoughts with these at the outset. In time he will be able to determine for himself the difference between the natural and the forced, the concise and the diffuse; the perspicuous and the obscure. If he thinks clearly he will, in all probability, write naturally and concisely, and perspicuity will follow as a matter of course. But, before putting pen to paper he must have

or acquire a thorough knowledge of the matter about which he purposes to write. Care and perseverance are qualities essential to accuracy. Exactness of thought results more often than not from ability to analyze details and to exercise sound judgment. Strong convictions and the power to absorb often lead to forceful writing, which is the result of feeling and earnestness of purpose. The foundation of all good creative work is feeling; eliminate feeling and whatever you write will lack individuality and interest; nothing but a lifeless mass of words will remain, possibly icily correct so far as grammar and rhetoric are concerned, but nevertheless colorless and without spirit.

*Purity* of style restricts one to the use of only those words and phrases which belong to our language. To secure this one must abstain (1) from using foreign words or idioms, and give preference to the native English term whenever that exists; (2) from using archaic, obsolescent or obsolete words; (3) from using colloquialisms and slang; (4) from using hybrid terms or nonce words; (5) from bombast or affectedness which only serve to make one ridiculous. Roger Ascham sought to discourage the use of foreign words in the introduction to "*Toxophilus*" (1544)<sup>1</sup>.

*Propriety* of style is secured by selecting the right words to use and by using them correctly in constructing sentences to express thought. This correct use is in general based upon the best usage as found in the works of the great masters. When writing prose one should take care (1) to follow the natural order of things or events; (2) to refrain from using equivocal and ambiguous expressions; (3) to avoid making use of the language of poetry—*morn* and *eve*, *oft* and *stilly* are words that belong to the poet's

<sup>1</sup> "*Toxophilus*," Arber's reprint, p. 18 See also p. 77 of this book.

vocabulary rather than to that of the essayist and prose writer—and (4) to reject provincial and dialectal phraseology as undesirable. (5) Technical terms should be used only in treating the particular art, science, trade or occupation to which they belong.

*Precision* in writing is obtained by avoiding the use of unnecessary words and by expressing oneself in such a way that neither more nor less than the thought one has in mind is presented to the reader. To do this effectively it is necessary (1) to avoid tautology or the unnecessary repetition of the same word or idea, and (2) to use only such words as are suited to the occasion. To illustrate this point clearly: One may *acquire* knowledge by diligent study and thus *attain* honor and *gain* celebrity. Another *obtains* a reward when he *wins* a prize. In these sentences the five words printed in italics are approximately synonymous in meaning, but can not well be transposed without offending precision.

Phelps<sup>2</sup> tells us that one to whom thought comes in a volume of words may express more, he may express less, he may express other than his real meaning. He to whom words occur with difficulty is the more apt to have a studied expression, and therefore an exact expression. In one of Edmund Burke's elaborated sentences there may be found words and clauses selected and multiplied and arranged and compacted and qualified and defined and repeated, for the very purpose of extending and limiting the truth to its exact and undoubted measure. He obviously labors to say just what he means, no more, no less, no other. Still, on the whole, he fails, because he is so elaborately precise in details. The thought is suffocated by

<sup>2</sup> "English Style in Public Discourse," p 91

the multitude of words employed to give it life. It is buried.

"*Perspicuity*," says Thomas Reid,<sup>3</sup> "depends upon a proper choice of words, a proper structure of sentences, and a proper order in the whole composition . . . but it supposes distinctness in our conceptions." Concisely defined, perspicuity is freedom from obscurity, intricacy, or ambiguity, and is secured (1) by placing adjectives, adverbs, relative pronouns, participles, and explanatory phrases as near as possible to the words to which they relate and in such a position as is necessary to the correct interpretation of the sense; and (2) by avoiding the misuse of ellipses, and by repeating such words as are necessary to express the sense. For example, in the sentence "Self-reliance fits us both *for* the development of our plans and *for* carrying them to completion," the two words in italics are indispensable to the correct understanding of the thought. Likewise, the insertion of the word "other" in the sentence that follows is necessary to a correct reading: "This dictionary contains more words than any *other* dictionary published."

*Unity* in literary composition is the principle that one central or dominating idea or ideal should pervade and control the whole. This is to be obtained (1) by avoiding the introduction of useless breaks or pauses; (2) by keeping the main object predominant throughout a sentence or paragraph; (3) by treating different subjects in distinct paragraphs; (4) by taking care to favor the principal subject of a sentence instead of its adjuncts; (5) by avoiding the introduction of unnecessary or long parentheses and thus diverting the reader's mind from the main theme

*Strength* is power in the expression of meaning in lan-

<sup>3</sup> "Works," Vol II, *Intellectual Powers* essay, iv., p 399.

guage and depends upon placing the most important words in the position in which they will create the strongest impression. Therefore, when making different assertions the stronger assertion should always precede the weaker, and in sentences composed of two members the longer member should follow the shorter.

Hazlitt hated anything that occupied more space than it was worth. "I hate," said he, "to see a load of band-boxes go along the street, and I hate to see a parcel of big words without anything in them." Persons who write in a concise and terse style write most effectively. They do this not by selecting the big, round word but by using the short, simple one wherever possible. They avoid redundancy, tautology, and circumlocution. Their sentences are not so short as to be abrupt and jerky, not so long as to weary the reader, nor so involved as to entangle him in a maze of words. Milton, in his essay on "Education," has given us an example of such a maze, the sense of which has been preserved by careful punctuation: "And for the usual method of teaching arts, I deem it to be an old error of universities, not yet well recovered from the scholastic grossness of barbarous ages, that instead of beginning with arts most easy (and those be such as are most obvious to the sense), they present their young immatriculated novices at first coming with the most intellective abstractions of logic and metaphysics; so that they having but newly left those grammatic flats and shallows where they stuck unreasonably to learn a few words with lamentable construction, and now on the sudden transported under another climate to be tossed and turmoiled with their unballasted wits in fathomless and unquiet depths of controversy, do for the most part grow into hatred and contempt of learn-

ing, mocked and deluded all this while with ragged notions and babblements, while they expected worthy and delightful knowledge; till poverty or youthful years call them importunately their several ways, and hasten them with the sway of friends either to an ambitious and mercenary, or ignorantly zealous divinity; some allured to the trade of law, grounding their purposes not on the prudent and heavenly contemplation of justice and equity, which was never taught them, but on the promising and pleasing thoughts of litigious terms, fat contentions, and flowing fees; others betake them to state affairs, with souls so unprincipled in virtue and true generous breeding, that flattery and courtships and tyrannous aphorisms appear to them the highest points of wisdom; instilling their barren hearts with conscientious slavery; if, as I rather think, it be not feigned.”

Of the difficulties that beginners have to contend with the chief is the desire to produce something that will be impressive. This leads, often, to the use of big words and flowery expressions which are forced on the paper much as plants are forced under the nurseryman's frame. To those persons who wish to overcome this defect, the best advice that can be given is: when you write try to appear as you are rather than as you wish to be. Be natural, and you will not only find that nature is your second self but that writing will become a pleasure rather than a laborious task. Simple language is always effective.

As a writer in “Ophthalmic Literature”<sup>4</sup> put it: Any one who has something to write can learn to write it clearly, smoothly, and effectively if he wishes to do so. To learn to write good English, thought must be given to the exact

<sup>4</sup> “Ophthalmic Literature,” September, 1912

meaning of each word used. From among different words that carry about the same meaning, one must learn to choose that one which most exactly conveys the thought. The words so chosen must be arranged in the order that will unfold the idea most smoothly and regularly without any unnecessary breaks. The words must be grouped in sentences, each of which presents a fairly complete idea, that may be grasped without leaving it indefinite, or dependent on something that is to come after.

No course in logic or general intellectual training will do more to develop the power of exact, definite connected thinking than the endeavor to use words with exactness, and in proper sequence in writing. But by practising the exercises designed to improve one's style, much may be gained. A practical plan to develop what one has in mind is first to put it on paper; then, after it has been forgotten, to go over it again and attempt to substitute sentences equally as appropriate or better; and finally, after another period of waiting, to choose from among the different forms of expression the clearest, most definite. Only by this effort to use the best possible form of expression, kept up all the time one is engaged in writing; and by repeated revision of what one has written, can the writing of good English be attained. A keen interest in one's subject is an undeniable desideratum, for when one is full of what one wishes to say, the various forms that express one's thought arise spontaneously in one's mind, and it is by selecting the best of these that one becomes master of the art of writing.

The person who can tell a story effectively should have very little difficulty in writing it interestingly if nature be given sway over ambition. The desire to shine is human,

but it is so strong in most persons who wish to write for publication that it often suppresses individuality inasmuch as it begets in the writer's mind an exaggerated idea of what prospective readers may expect, for most of us have an ideal which we wish to attain or an idol whom we desire to imitate. There are few persons who, when they begin to write, do not set about it without having some model in mind—one they wish to imitate or one after whom they desire to pattern their work. The novice should not try to cast his thoughts in some master's mold, chiefly because he will find the task beyond his powers, but in addition because if he could succeed he would be compelled to produce an artificial individuality at the expense of the suppression of his own. Ellis<sup>5</sup> tells us that as a writer slowly finds his own center of gravity, the influence of the rhythm of other writers ceases to be perceptible except in so far as it coincides with his own natural movement and tempo. That is a familiar fact. We less easily realize, perhaps, that not only the tunes, but the notes that they are formed of, in every great writer are his own. In other words, he creates even his vocabulary. That is so not only in the more obvious sense that out of the mass of words that make up a language every writer uses only a limited number, and even among these has his words of predilection. *It is in the meanings he gives to words, to names, that a writer creates his vocabulary.*

Writing for the press is one of the best exercises for those who have decided to follow a literary career. Journalism is an exacting profession, but he who has been fortunate enough to graduate from the editorial rooms of some great daily has a liberal education in the art of

<sup>5</sup> "The Atlantic Monthly," November, 1908.



writing. Some of the shining lights in English literature served their apprenticeship in writing for the press. Joseph Addison, poet and essayist, wrote for a tri-weekly sheet called "The Tatler," which was started by his old schoolfellow, Richard Steele, and also for a much more famous publication, "The Spectator"—the first English periodical worthy of the name. It was in the latter that Addison's finest work appeared.

Richard Steele, playwright and essayist, not only founded "The Tatler," "The Spectator," and "The Guardian," but contributed to them. Dr. Samuel Johnson, teacher, lexicographer, author, was inseparably associated with "The Rambler," a bi-weekly periodical and "The Idler," a publication in lighter vein, of which 103 numbers appeared. Lord Macaulay wrote his inimitable essays for "The Edinburgh Review." Emerson edited "The Dial." Holmes contributed to the "Atlantic Monthly." Whittier edited "The Haverhill Gazette," and later "The New England Weekly Review" and "The Pennsylvania Freeman."—Lowell, Dickens, Thackeray,—all had experience in newspaperdom before they attained the lasting fame which they enjoyed. Horace Greeley and Charles Anderson Dana were famous editors, and many others have followed them, but few of these have reached to their high plane. Journalism has been defined as literature in a hurry. Viscount Morley, who was taxed with having framed the definition, denied it. He said that to define journalism accurately one must go a great deal deeper than that. The journalist has to take the moods and occasions of the hour and make the best he can of them. He is a man of action and is concerned with the real. The qualities of a good journalist, says Lord Morley, are candor, courtesy, inde-

pendence and responsibility, but even this definition the noble Lord declared inadequate. The journalist works in a hurry, and tries to tell what he has to tell in as few words as it is possible to tell it. He has learned how to concentrate thought, and thus can present facts concisely. That is one of the great advantages to be obtained from journalistic training.

The journalist aims to suit his style to the intelligence and taste of the greater number of the readers of the journal to which he contributes, and the better class of journal seeks to elevate and to refine the public taste rather than to deprave it. When the founders of "The Evening Post" (New York), of which William Cullen Bryant was chief editor in 1828, issued the first number of this journal they announced its purpose in the following terms: "The design of this paper is to diffuse among the people correct information on all interesting subjects, to inculcate just principles in religion, morals, and politics; and to cultivate a taste for sound literature."<sup>6</sup> The progress of intelligence has developed human thought and that development is due largely to the intellectual influence which the newspaper press brings to bear upon the people.

<sup>6</sup> Prospectus of the "Evening Post," No 1, November 16, 1801.

## XI

### **Individuality in Writing**

To tell the reader how he can infuse his individuality into what he writes is not an easy task, and therefore it is one to approach with timidity. It is not the purpose here to instruct him how he can become eminent in literature. Practise, talent, opportunity and time only may help him to the enviable position of a successful author. To Orson Squire Fowler, an eminent phrenologist of the last century, we owe the thought that individuality is one of the first developed and most active intellectual organs of the young. For this reason Fowler claimed that the power of observation in children should be the principal power employed in their education. It is on the individuality of the citizen that the strength of the State depends, and this individuality is the result of the development of character.

Individuality in writing depends upon personal character more than upon anything else. Men and women of strong character, if they write at all, are usually persons who write forcefully, earnestly, and convincingly. A writer's style depends also upon his opinions, and no writer who does not think for himself and act for himself can be said to possess individuality.

Medical men have told us that in man physical changes take place every seven years. Similarly changes may be said to take place in character and individuality. Sometimes the point of view is changed by travel or by wide range of contact with one's fellow men. Sometimes opin-

ions firmly and doggedly held for years are modified and often ultimately completely reversed. William Ewart Gladstone began his career as a Conservative (Tory) and ended it as a Liberal; and his great contemporary, Benjamin Disraeli, entered the House of Commons as a Liberal and left it a Conservative, which he remained throughout his career in the House of Lords as Earl of Beaconsfield.

Individuality is subject, in great measure, to one's surroundings, the influences of home, the experiences of childhood—for these often leave on the mind indelible impressions which influence the molding of character to some degree.

"Every writer," says Havelock Ellis, "is called afresh to reveal new strata of life. By digging in his own soul he becomes the discoverer of the soul of his family, of his nation, of the race, of the heart of humanity. For the greater writer finds style as the mystic finds God, in his own soul. It is the final utterance of a sigh, which none could utter before him, which all could utter after." If you have something to say put your thought and feeling, your heart and soul into the manner in which you say it. That is the way to stamp your individuality upon it.

A short time ago Viscount Morley, addressing a meeting of representatives of the British Imperial Press, said: "I remember once, when I was in charge of a newspaper, there came to me a youngster who sought employment, and I said, 'Have you any special quality?' 'Yes,' he thought he had. 'What is it?' He said, 'Invective.' 'Any particular form?' 'No; general invective.'" And in this quality the young man was not by any means alone. Unfortunately, the too free use of the language of personal vituperation, coarse epithet and innuendo has sometimes

been mistaken for individuality. Its use has enabled young writers to secure a measure of questionable fame which has proved a boomerang. They have found out that scandal and personality are popular, so they use pointed insinuations, sophistry, in dissecting private characters or describing fashionable vices. Their efforts seem to be devoted to trying to prove that "things are not what they seem." To such as have fallen into the rut of the scavenger's cart the best advice that can be given is—take your own muck-rake and rake yourself out on solid ground, and once there, stay there.

Just as in musical notation there are notes which are sharp, others which are flat, and others still that are natural, so there are individuals who possess like qualities. Indeed, most men possess them but few know how to use them. Lord Macaulay possessed them and used them judiciously, as any one who cares to read his essays can see for himself. But then, Macaulay was the foremost essayist of his time, and he to-day ranks as a master of the art of expression. His scathing denunciation of Bertrand Barrère is a brilliant example of the manner in which he could wield a pen when spurred by indignation. His essay on Milton, although written at the starting-point of his literary fame, was so brilliant that its appearance was felt, and notwithstanding the fact that later in life he himself condemned it as "overloaded with gaudy and ungraceful ornament," it is still considered a masterpiece of literary skill. Forcefulness, brilliancy, and grace were not his only qualities as a writer, for he was an artist, and painted pictures with the pen, in which every word he used blended harmoniously. As a poet his Lays have never been surpassed for natural vigor and melody.

“The great writers of any school bear witness, each in his own way, that deeper than the conventions and decorums of style there is a law from which no writer can escape, a law which he must needs learn but can never be taught. That is the law of the logic of thought. All the conventional rules of the construction of speech may be put aside if a writer is thereby enabled to follow more closely and lucidly the form and process of his thought. It is the law of that logic that he must forever follow, and in attaining it alone find rest.<sup>1</sup>”

With young writers, or with those persons who begin to write, the tendency to imitate seems irresistible. Imitation may be the sincerest flattery, but it is not individuality and is best avoided. Individuality may be said to assert itself in letter-writing more than in any other form of composition, and therefore it is an art which should be cultivated as in the direct line toward the aim in view. It is one of the most fascinating of pastimes. It is not an exotic, and therefore should not be forced. It is a plant of natural growth, and as such should be fostered only by natural means. For this reason, in practising the art of letter-writing it is best to begin by addressing oneself to an intimate friend, one who is willing to read and competent to point out such errors as may have unconsciously been committed. It may seem paradoxical to suggest that individuality can assert itself without the use of the personal pronoun, first person singular, yet such is the case; and the person who can compose a readable letter without repeated reference to self can be said to have overcome one of the principal difficulties that besets beginners.

The literatures of England and of France have been en-

<sup>1</sup> Havelock Ellis in “The Atlantic Monthly,” November, 1908.

riched with the work of famous letter-writers. The Paston letters, the publication of which earned for John Fenn the honor of knighthood, are a valuable collection of the correspondence that passed between the members of the Paston family of Norfolk in England between the years 1424 and 1506. The originals bound in three volumes were presented to King George III. by their editor in 1787, but, unfortunately, have disappeared. "The Paston letters," said Richard Garnett,<sup>2</sup> "are peculiarly interesting from the importance, and, in some respect the representative character of the family . . . In its broader aspects the correspondence exhibits human nature much as it is now, except for the notable deficiency in public spirit and the absence of large views or worthy interests in life. The contrast with our own times is instructive, showing how largely commerce and literature, art and travel, have contributed to augment moral and intellectual as well as material wealth."

Pope originated the literary letter when in 1737 he issued a volume of letters which passed between his literary friends and himself. Lord Chesterfield's "Letters to his Son" and those to his godson and successor are reckoned among the English Classics. James Howell was one of England's most entertaining letter-writers, and Thackeray, who greatly admired his work, always kept a volume of Howell's letters by his bedside. Dr. Joseph Jacobs edited an edition of Howell's familiar letters in 1893. The letters of Lady Mary Wortley Montagu, of Dorothy Osborne to Sir William Temple, of Dean Swift and of Horace Walpole are worthy to rank with the best literature of their time.

The perusal of famous diaries, as those of Samuel Pepys

<sup>2</sup> "Encyc Brit," Vol. XVIII, page 345

and Madame D'Arblay, may prove instructive as well as useful in the development of individuality in writing. The "Diary" of Pepys is instructive in that it depicts in minute detail the manners and customs of the times in which he lived. It is amusing in that the author quite unconcernedly displays within its pages his own weaknesses and faults, as well as the vanities and extravagancies of the persons with whom he came into contact as Secretary of the Admiralty during the reigns of Charles II. and of his ill-fated brother James, whom William III. practically drove out of England. It is instructive in that without it the history of the Court of Charles II. could not have been written. Pepys lacked imagination and had little political knowledge, therefore could only record the sights and the current gossip—this he did well. It is because these were recorded without hesitation that from his "Diary" we can understand the brilliancy and wickedness of the Court, as well as the social state and daily life of the bourgeois class.<sup>3</sup> The "Diary and Letters of Madame D'Arblay" (Frances Burney) are also full of court gossip, but contain in addition much spirited dialogue and many character sketches marred, however, by amazing self-conceit.

In a recent criticism of Pepys's work Havelock Ellis<sup>4</sup> said :

"Pepys wrote his 'Diary' at the outset of a life full of strenuous work and not a little pleasure, with a rare devotion indeed, but with a concision and carelessness, a single eye on the fact itself and an extraordinary absence of self-consciousness, which rob it of all claim to possess what we conventionally term style. Yet in this vehicle he has perfectly conveyed not merely the most vividly realized and delightfully detailed

<sup>3</sup> "Encyc Brit.," Vol XVIII, page 521

<sup>4</sup> "The Atlantic Monthly," November, 1908.



picture of a past age ever achieved in any language, but he has, moreover, painted a psychological portrait of himself which, for its serenely impartial justice, its subtle gradations, its bold juxtapositions of color, has all the qualities of the finest Velasquez. There is no style here, we say, merely the diarist writing with careless, poignant vitality for his own eye; and yet no style that we could conceive would be better fitted, or so well fitted, for the miracle that has here been effected."

## XII

### On the Corruption of Speech

BAD English is an offense when it emanates from the uneducated; it is little short of a crime when it comes from those who have had opportunities for education. It is due to the care which we exercise in teaching the language that the level of English speech is higher in America than it is in England. A recent visitor to our shores gave expression to the following:

"The American has a way of writing, figuratively, with a dictionary at his elbow and a grammar within reach. There are few educated Englishmen who do not consider their own authority—the authority drawn from their school and university training—superior to that of any dictionary, or grammar, especially of any American one. So it has come about that, while the tendency of the American people is constantly to become more exact and more accurate in its written and spoken speech, the English tendency is no less constantly toward a growing laxity; and while the American has been sternly and conscientiously at work pruning the inelegancies out of his language, the Briton has been light-heartedly taking these same inelegancies to himself."<sup>1</sup>

He is not alone in his view. Professor Walter W. Skeat, writing on "The Problem of Spelling Reform,"<sup>2</sup> said: "I lately met the President of an American University, who said to me (I have no doubt with perfect truth): 'In our universities English takes first place.' This is one of those

<sup>1</sup> H. P. Robinson, "The Twentieth Century American."

<sup>2</sup> "Proceedings of the British Academy," Vol. II.

facts of which the ordinary Englishman is entirely ignorant; indeed, it is almost impossible for him to imagine how such a state of things can be possible. I recommend the contemplation of this astounding fact to your serious consideration."

Compare the foregoing with what Rudyard Kipling has written about the Americans, and note the difference: "They delude themselves into the belief that they talk English—the English—the American has no language. He is dialect, slang, provincialism, accent, and so forth."<sup>2a</sup> It is as well known in England to-day as it is in America, even if it be not known to Mr. Kipling, that professors in American universities, and other American scholars, have done more than any other English-speaking people to preserve in all its purity that "Well of English undefiled" which we share in common.

The American has *dialect*, so have the British Isles, and they have it almost to the number of all their counties and shires. Professor Emerson in his "History of the English Language" says: "Spoken English throughout America is more uniform among all classes, there being no such strongly marked dialects as in England. America differs from England also in having no one locality, the speech of which is acknowledged by all as standard usage. The only standard recognized in America is that of dictionaries, which attempt to follow, not one locality, but the best usage of the country as a whole."

The American has *slang*. Much slang, American or English, is slovenly, incorrect, vicious, and worthless; but this lives its little day and is soon crowded out of use by the lesser part which is virile, expressive, and picturesque.

<sup>2a</sup> "American Notes," II

American slang breathes the atmosphere of thought untrammelled by conventionalities; it is free, forcible, and vigorous, and to use the best of it is no longer considered an offense to good taste. To-day Richard Grant White's principle that "in language everything distinctively American is bad,"<sup>3</sup> is erroneous.

Mr. Kipling says that the American has "*provincialism*," whatever that may mean. If Mr. Kipling means that the American uses provincialisms, and will study Dr. Joseph Wright's "*English Dialect Dictionary*," he will find that *there are others* to whom the distinction of "*provincialism*" applies much more appropriately than it does to the people of the United States.

The American has *accent*. For this he has reason to be thankful because he knows what to do with it. Mr. Robinson says the American people are to be envied for the homogeneity of their language. He thinks Stevenson understates matters when he says: "You may go all over the States, and setting aside the actual intrusion and influence of foreigners—negro, French, or Chinese—you will scarce meet with so marked a difference of accent as in forty miles between Edinburgh and Glasgow, or of dialect as in the hundred miles between Edinburgh and Aberdeen."<sup>4</sup> Mr. Robinson believes this universal tongue—"this universal comprehensibility"—is of the greatest importance to the nation, and thinks there is no way of reckoning how much England has lost owing to the fact that communication of thought is practically impossible between people who are neighbors.

With all his faults as enumerated by Mr. Kipling, the

<sup>3</sup> "The Atlantic Monthly," XLI, 495

<sup>4</sup> H. P. Robinson, "The Twentieth Century American."

American, even in the haste of affairs which is a characteristic of his race, has not yet reached the state of his English "cousins," which was recently described by a writer in "The Bystander" as follows:

Long ago society unanimously decided to drop its g's. We went huntin', ridin', shootin'. Now it is my duty to reveal. we are threatened with the mutilation of the adverb. "I should be awful glad to come if it wasn't so frightful far," writes the gilded youth. "I'm absolute sick of this utter boring play," says Lady Hortense in the stalls. We are "fearful pleased" and "terrible disgusted." Last week we spoke of a certain young lady as "huntin' regular" with the Quorn.

In treating the subject of a Pure Speech League established in London, "The Sun" (New York) said editorially:

No one knows who the founders are, but they must be superior people, for in a circular newly published they allege that not more than one person in 104 speaks real English. It is alleged, for instance, that the Londoners say *o* for *i*, whereas others aver that they have never heard anything resembling *o*. "Many say *aw*," writes one critic; "many say *ah*, but in all the various shades and gradations of Cockney we do not remember having heard *o*." A common Cockneyism of our time is the substitution of *i* for *a*, as "pile" for pail, "line" for lane, and so on; but Professor Skeat says he can well remember the shock of surprize when first he heard this singular perversion. On that occasion it was a railway porter who cried "Myden Lyne," but now, according to Professor Skeat, "you can already trace a tendency toward the Cockney 'line' for lane in the speech of many educated persons." Dr. Wright in his Dictionary of Dialect gives sixteen different pronunciations of the word "down" as used in various parts of England, and these differences are all in the vowel sound.

A German who spent some time in the United States and then returned home was greatly impressed with the passion

for the study of English which he found here. "The bulwark of the American republic is the dictionary," he said. "I never saw so many dictionaries in my life in any language, as I have seen in New York. In homes the dictionary occupies a prominent place on the library or sitting-room table, and in offices it is frequently the only literature in sight. When I first began to make my acquaintance with the business life of the metropolis I considered it a reflection on my ability as a linguist when the office-boy handed me a dictionary with which to while away the time while waiting for his employer. Later I found that Americans born and bred improved the fleeting moments in the same manner." It is different in England—there dictionaries are the luxury of a few. But, notwithstanding the fact that the habit of consulting the dictionary frequently is cultivated among the masses in America far more than among them in England, there is a strong tendency to misuse words on both sides of the Atlantic. In America the endeavor is to obtain an accurate knowledge of the meanings of words, yet despite this endeavor, erroneous and illiterate forms of speech abound. Perhaps, these may be attributed to an abnormal passion for novelty which seems to dominate the English-speaking races. There are very few persons, even among those who would be shocked at being told that they were not well educated, who are not given to cultivating, perhaps unconsciously, the vernacular of the street. "The English Slanguage," as one purist fittingly termed it, pervades our daily life. Children display persistent aptitude in acquiring expressive but uncultured phrases, and their parents in chiding them sometimes make matters worse by the way they set about it. "The Philadelphia Telegraph" recently printed a good

example of this: "The other night at dinner in West Philadelphia a little girl surprized her mother by saying, 'I'm not stuck on this bread.' 'Margie,' said her mother reprovingly, 'you want to cut that slang out.' 'That's a peach of a way of correcting the child,' remarked the father. 'I know,' replied the mother, 'but I just wanted to put her wise.'"

In commercial life one often meets men who pass for educated whose sense of the correct use of words has been blunted by contact with others who possibly have not enjoyed the same educational advantages as themselves. They know good English when they hear it, but seldom use it. They seem to forget that accuracy of speech and knowledge of the true meanings of words are essential to clear understanding. Errors of speech are due more often to carelessness than to ignorance. And it is that carelessness which should be checked.

In the course of an address delivered before the Principals' Club a few months ago, a prominent member of the New York Bar<sup>5</sup> took occasion to say, "We as Americans are noted for the bad English that we use. Now, with all due credit to the splendid work that has been done, and is being done by you teachers, I would urge that specimens of the finest literature should be put into the hands of our school children, and they should be taught to read them up to the time they graduate from college. *There is to-day a deplorable lack of knowledge of English literature among college graduates.* I would advocate the daily reading of good literature in our schools. Thus shall we cultivate a taste for good writing and thereby secure the elimination of the ever-prevalent slang."

<sup>5</sup> The Hon. John J. Delany.

Mr. George J. Smith, a member of the Board of Examiners of applicants for teachers' licenses in New York City, recently reached the conclusion that "the fund of general knowledge possessed by the graduates of our institutions is discouragingly limited, and in very many cases the command of the mother tongue is exceedingly poor." He found ample evidence that the graduates had done little reading of standard works of literature other than those required in the course. In other words, "they had not acquired that habit without which scholarship and culture are impossible—the reading habit, the getting acquainted with many informing and masterly works for the pleasure and the use of so doing."

This condition he attributes to "too little time and attention" given in the schools to reading. He said that in some of the elementary schools not more than 100 minutes a week are given to reading, while in high schools little more time is allotted.

"Good English," said Dr. Elroy Avery many years ago, "is an art and not a science; a thing of habit and not merely one of theory; a matter of practise rather than one of preaching." But the art of speaking and writing good English is not easily acquired in the face of such conditions as are described above or as have been described by Professor Walter Skeat. On the occasion of millenary celebrations in honor of King Alfred the Great, held at Winchester, England, several years ago, the Professor, speaking of the history of the English language, remarked that the number of students who have even an elementary knowledge of it is remarkably small. He added: "I know of nothing more surprizing than this singular fact. The history of English is just the one thing which hardly any



schoolboy knows. Very often he can tell you the difference between one ancient Greek dialect and another, but to discriminate between the English of Chaucer's 'Canterbury Tales' and that of Barbour's story of 'King Robert the Bruce' is wholly beyond him. Just as the schoolboy is taught to look with reverence upon every Latin and Greek sentence, so is he, in only too many instances, left to his own devices as regards his native tongue."

If such be the condition of the schoolboy, what may one expect of those persons who, in their day, have not enjoyed even the meager advantages which the Professor referred to. It is to such as these that the writer ventures to hope this book may appeal.

Between the class that has acquired a perfect mastery of the English tongue and the class that cares little whether or not it speaks or writes correctly, there is a third class—a vast and important multitude which is constantly engaged in the culture of self, that strains its faculties to acquire those attainments which make for success in life, and above all, that aims to secure a perfect command of our language. It is to this class, also, that these pages may prove of interest. In the use of English the reader must bear in mind the fact that the correctness of a form or of a construction is not impaired by the fact that nothing analogous to it exists in the language, any more than that the correctness of a word is to be challenged because there is no other in the language resembling it in sound or spelling. All rules of grammar and rhetoric should be based on good usage, for that is the only standard by which the correct use of words is to be judged.

"The depravation of a language is not merely a token or an effect of the corruption of a people, but corruption

is accelerated, if not caused, by the perversion and degradation of its consecrated vocabulary." So wrote Professor George P. Marsh in his "Lectures on the English Language," and judging from the forming of a Pure Speech League in London, and the recent plea of the Editor of "The New York Times Saturday Review of Books" for a Society for the Protection of Words in New York, one may well think that the English language is being corrupted.

Things may be rotten in the State of Denmark, but English, notwithstanding that it suffers fearfully from maltreatment, has not yet reached that stage of decay which the word "rotten" implies. In the natural order of things speech is more susceptible to corruption than writing, because the greater number of the intelligent people are careless of their diction, and are guilty of making mistakes in conversation which they would never make if they wrote what they wished to say. Grammarians, too, have helped the work of misuse along. A short time ago Professor Lounsbury pointed out that we have no "authoritative" English grammar. "What is good English to an Englishman, may be bad English to an American," said he, and, continuing, pointed out that Sir Philip Burne-Jones, in a new book on America, commented on the fact that Americans use "gotten" instead of "got." And yet a well-educated American girl would be as likely to say "had went" as "had got." An English play can generally be distinguished from an American play by the single fact that the actors say "ain't," something unspeakable in educated American circles. The English people are not to be shamed out of saying "ain't." They use it boldly and unblushingly, declaring it is all right and perfectly

proper, if for no other reason than that the English people say it. In America "ain't" is always inelegant, and when used is due more to carelessness than to ignorance.

Thoughtlessness lies at the root of that maltreatment of words which leads to the corruption of their original sense, and this the Editor of "The Saturday Review of Books" says "marks all classes of authors and, indeed, has become almost universal in both England and America." He quotes the word "vast" as one that is flagrantly misused. "Small of body but mighty of soul, its limits are those of a continent, an ocean, the universe, space itself. Imagine its sensations when put into a literary scavenger's daughter and compressed to the point where it can circumscribe a fireplace, a crab, or a pot of jam!" Another word which has received no better treatment is "infinite"—"a sleeping bag with an infinite number of compartments!" "Think," says the same authority, "of the sort of jolt that poor word must have experienced, accustomed to shadow forth the wisdom of the Almighty, when forced to dwindle and dwarf its majesty to the description of a dozen pockets in a sleeping bag!"

When the word "chesty" was given place in the dictionary the Editor of "The New York Herald" told us that "words have been admitted in the language that are not only disreputable in origin, not only offensive in all their associations, not only vulgar in essence, but unfit at all points for survival," and all because the expressive little word "chesty" found place in a lexicon! The Editor of "The Herald" may be right but was he not a little too severe? It is a matter of record that language purifies itself? Many words which were in common use in the days of Fielding and Smollett are not accepted as of sterling

value to-day, and one does not need a divining-rod to predict that many words now in vogue will find permanent rest in some lexicographic mausoleum of the future.

In considering the subject under discussion several years ago the Editor of "The Evening Sun" (New York) remarked that "every now and then some one gets up and proves to his own satisfaction that among other things which are going to the dogs is the English language. The appearance of books written in slang, in which the *argot* of the stage, the race-track, and the gambling-house are used, is cited as good and sufficient evidence of this. But, *all this is quite unscientific.*" We know from past experience that the slang of one age has become the reputable language of another. In every period of the past there has been apprehension that corruptions were pouring into the language with irresistible force. One has but to look back to the prefaces of the earlier dictionaries to find proof of this assertion.

Dr. Samuel Johnson set out "to fix" the language; Addison wished that "certain men might be set apart as superintendents of our language, to hinder any words of a foreign coin passing among us"; Swift, in a letter to the Earl of Oxford, written in 1712, proposed "correcting and improving it"; Dickens deplored the flood of slang which was imported and incorporated in the language of his time.

Sixty years ago he wrote in "Household Words": "To any person who devotes himself to literary composition in the English language, the redundancy of unauthorized words and expressions must always be a source of unutterable annoyance and vexation. Should he take advantage of what he sees and hears in his own days and under his own eyes, and incorporate into his language those idiomatic

words and expressions he gathers from the daily affairs of life and the daily conversation of his fellow men, he will have no lack of critics to tell him that he writes insufferable vulgarity and slang.

“You may hear slang every day in term from barristers in their robes, at every mess-table, at every bar mess, at every college commons, in every club dining-room. Brigands, burglars, beggars, impostors, and swindlers will have their slang jargon to the end of the chapter. Mariners, too, will use the terms of their craft, and mechanics will borrow from the technical vocabulary of their trade. And there are cant words and terms traditional in schools and colleges, and in the playing of games, which are orally authorized if not set down in written lexicography. But so universal has the use of slang terms become, that, in all societies, they are frequently substituted for, and have almost usurped the place of wit.

“If we continue the reckless, and indiscriminate importation and incorporation into our language of every cant term of speech from the columns of American newspapers, every Canvas Town epithet from the vocabularies of gold-diggers, every bastard classicism dragged head and shoulders from a lexicon by an advertising tradesman to puff his wares, every slipslop Gallicism from the shelves of the circulating library; if we persist in yoking Hamlets of adjectives to Hecubas of nouns, the noble English tongue will become, fifty years hence, a mere dialect of colonial idioms, enervated ultramontanisms, and literate slang; the fertility of a language may degenerate into the feculence of weeds and tares. Should we not rather, instead of raking and heaping together worthless novelties of expression, endeavor to weed, to expurgate, to epurate to

render, once more, wholesome and pellucid that which was once a well of English undefiled, and rescue it from the sewerage of verbiage and slang?

"If the evil of slang has grown too gigantic to be suppressed, let us at least give it decency by legalizing it; else, assuredly, this age will be branded by posterity with the shame of jabbering a broken dialect in preference to speaking a nervous and dignified language "

The use of slang generally betokens imperfect education, or a small vocabulary, though men of good education frequently employ it in their ordinary speech to win the favor of the ignorant. This is a doubtful expedient. A man who habitually talks and writes good English generally makes himself felt more strongly than the educated impostor who uses bad English for popularity's sake. But, slang we shall have with us always, and only the fittest will survive.

Professor Brander Matthews has a good word to say for slang as a vitalizing element in our language. He is quoted in "The New York Herald" as saying: "I consider Mark Twain and Rudyard Kipling writers of the best English we have to-day; their use of slang is wonderful, and they have made it a part of the literature of the period." The people, not the schoolmaster, says Professor Matthews, give our tongue its virility. He continues: "The English language belongs to the people who speak it. It is their own precious possession, to deal with at their pleasure and at their peril. The English language has gone on its own way, keeping its strength in spite of the efforts of pedants and pedagogs to bind it and to stifle it, ever insisting on renewing its freshness as best it could.

"This actual speech of the people, whether in Rome or

in London or in New York, is the real language of which the literary dialect is but a sublimation. Language is made sometimes in the library, it is true, and in the parlor also, but far more often in the workshop and on the sidewalk; and nowadays the newspaper and the advertisement record for us the simple and undistilled phrases of the workshop. Most of these will fade out of sight unregretted, but a few will prove themselves possessed of sturdy vitality.

“The ideal of style, so it has been tersely put, is the speech of the people in the mouth of the scholar. One reason why so much of the academic writing of educated men is arid is because it is as remote as may be from the speech of the people. One reason why Mark Twain and Rudyard Kipling are now the best-beloved authors of the English language is because they have, each of them, a welcome ear for the speech of the people.”

There are not many persons who will deny the vigor of Mr. Kipling's English, but there will be many who will disagree with Professor Matthews when he classes Mr. Kipling among the “writers of the *best* English we have to-day,” for much of Mr. Kipling's work is marred by faulty English. Although his style is pellucid to transparency, yet his dwelling-place is of that exceedingly brittle kind which makes it an unsafe haven from which to assail the quality of the English used by the educated American.

In a recent essay entitled “The Test of Language,” Miss Phyllis Dale relates that she received a letter from a mother begging her to write on the intemperate language used by many young girls to-day. The distressed mother wrote: “It is hard to keep correcting and nagging children, and yet the expressions that my girls and their friends—all high-school students—make use of make me look back

with reverence to my own convent school-days. To be sure, I was not well versed in the 'ologies and 'ometries when I graduated, but I certainly did not call things 'terribly nice' or 'awfully pretty' or puzzle my hearers with the ridiculous exaggerations of speech which seem a fashion nowadays." This intemperance Miss Dale justly condemns and adds: "Language affects sensitive persons like music. If it is well chosen and clearly expressed it is a sensuous delight to listen to, whereas if it is marred by grammatical errors and harshened by provincialisms, it jars upon one's sensibilities as discordant strains of music.

"Exaggeration is a peculiarly infectious mania of the moment. There is a picturesque extravagance of speech which is sometimes very effective, but it is the exaggeration of the fairy story and the wonder book, and is not in the least degree misleading.

"The exaggerating girl has milder and less effective methods. If she has a headache she tells you that she is in 'agony,' or that she 'will go crazy' If she speaks of a rich acquaintance he figures as a person of vast wealth or comes under the general head of 'millionaire' Every one who has an automobile and a fine house and money to spend figures as a 'millionaire' in the average girl's conversation. She tells of a 'terrible accident' that has taken place around the corner. You investigate and find that a cab horse has fallen down and frightened two women who were in the cab."

Popular perversions are in some degree responsible for the misuse of words. Professor Lounsbury has cited one commented upon by Fitzedward Hall as follows: "While one is surprized to hear, for example, 'I done it' from any American but the most illiterate, one may often hear it in



England from persons not very far below the rank of gentlemen." That the Professor does not deem Fitzedward Hall an unassailable authority will prove a source of satisfaction to many Englishmen who, like the writer, have never heard the expression used in England, although they have come into contact with farmers, mechanics, the middle class, and the class with handles to their names. Apropos of this expression the following anecdote, culled from "Lippincott's Magazine," shows that the use of "I done it" is not unknown in the United States. A young woman of the official set in Washington at a public function found herself bored by the attentions of a "fresh" young man, the son of a Senator. Soon after his introduction he proceeded to regale her with a story of some adventure in which he had figured as hero. "Did you really do that?" she asked, not knowing what else to say. "I done it!" was the proud response, and he began forthwith another lengthy narrative, more startling even than the first. The young woman again politely expressed her surprize. "Yes," said the hero, "that's what I done!" A third story followed, with another "I done it!" whereupon the girl remarked: "Do you know you remind me so strongly of Banquo's ghost in the play." "Why?" "Don't you remember that Macbeth said to the ghost: 'Thou canst not say I *did* it!'"

Professor Lounsbury is not seriously apprehensive of the general corruption of the English tongue. The same cry has been raised frequently in the last three centuries, but the language has survived in spite of it. "No matter how many of these so-called corruptions creep in," says the Professor, "no fear need be entertained that the language is going to ruin in consequence. The result depends on agencies entirely different from those which affect the for-

mation of words, the rules of syntax, or the construction of sentences."

Our language is so plastic a medium for the expression of thought that it may be said to adapt itself to the needs, intellectual and material, of the persons who use it. It develops with their development and degenerates with their decay. None but the conservative influence of the men of letters can check its decline. Corruptions in the use of words there undoubtedly are, and there will continue to be. One does not need to go much further than the street to find them, but they do not exist in such proportion as to give grammarians, lexicographers, or purists cause for alarm. These corruptions are due sometimes to mere accidental misuse (as, "Where am I at?"); to the affectations or the caprices of society; to local conditions; to political influences, and even to translations from foreign languages in which words are often incorrectly made to do service for others through the linguistic limitations of the translator. Sooner or later such corruptions must all undergo that natural process of refining to which English words are subjected before they are accepted as measuring up to the required standard. In the meantime, however, it is the duty of every educated man and woman to check their spread and to lead those who use them back to that well of English undefiled from which they can draw speech in all its limpid purity.

## APPENDIX



## A Partial List of British and American Authors

*Adv.*—adventure; *alleg.*—allegory; *ast.*—astronomy; *biog.*—biography; *ess.*—essay; *hist.*—history; *hum.*—humor; *lexicog.*—lexicography; *lit.*—literary; *mis.*—miscellaneous; *math.*—mathematics; *nat.*—nature study; *nov.*—novel; *philos.*—philosophy; *philol.*—philology; *poet.*—poetry; *pol.*—politics; *print*—printing; *sci.*—science; *soc.*—sociology; *theol.*—theology; *trans.*—translation; *trav.*—travel.

NAME	Type of Work	Chief Works & Dates	Born-Died
Abbott, Jacob, (Nov.),	<i>Rollo Books</i>	. . . . .	1803-1879
Abbott, John S. C. (Hist. & Biog.),	<i>Hist. of Napoleon III.</i>		1805-1877
Abbott, Lyman, (Biog. & Mis.),	<i>Life of Henry Ward Beecher</i>		1835-
Acton, Lord, (Hist.),	<i>Cambridge Modern History</i>	. . . . .	1834-1902
Adams, Brooks, (Hist. & Ess.),	<i>The Emancipation of Massachusetts</i>		1848-
Adams, Charles F., (Hist. & Ess.),	<i>Railroads: their Origin and Problems</i>		1833-1886
Adams, Henry, (Hist. & Biog.),	<i>Hist. of United States</i>		1838-
Adams, William Taylor, ("Oliver Optic"),	<i>Young America Abroad</i>		1822-1897
Addison, Joseph, (Ess.),	<i>The Spectator</i>	. . . . .	1672-1719
Ainger, Canon Alfred, (Biog. & Ess.),	<i>Biography of Charles Lamb (English Men of Letter Series)</i>		1837-1904
Ainsworth, William Harrison, (Nov.),	<i>The Tower of London</i>		1805-1882
Akenside, Mark, (Poet),	<i>Pleasures of the Imagination</i>	. . . . .	1721-1770
Alcott, Louisa May, (Nov., Juveniles),	<i>Little Women</i>		1832-1888
Alcuin, (Theol., Hist. & Poet),	<i>Epistles</i>	. . . . .	735-804
Aldhelm, (Poet),	<i>Latin Poems</i>	. . . . .	†640-709
Aldrich, Thomas Bailey, (Poet & Drama),	<i>Prudence Palfrey</i>		1836-1907
Alfred, (Trans., Saxon Poems),	<i>Trans. of Boethius Consolation of Philosophy</i>	. . . . .	849-901
Alfred of Rievaulx, (Hist.),	<i>Account of the Battle of the Standard, 1138</i>		1109-1166
Alfric, (Archbishop of Canterbury),	<i>Homilies, Latin Grammar</i>		? -1006
Alison, Sir Archibald, (Hist. & Biog.),	<i>History of Europe</i>		1792-1867
Allen, Grant, (Nov. & Ess.),	<i>The Evolution of the Idea of God</i>	. . . . .	1848-1899
Allen, James Lane, (Nov.),	<i>The Choir Invisible</i>	. . . . .	1848-
Allibone, Samuel Austin,	<i>A Critical Dictionary of English Literature and Authors</i>	. . . . .	1816-1889

NAME	Type of Work	Chief Works & Dates	Born-Died
Allingham, William, (Poet),	<i>Day and Night Songs</i> . . .		1824-1889
Allston, Washington, (Poet),	<i>Sylphs of the Season</i> . . .		1779-1843
Andrew of Wyntoun, (Hist.),	<i>Orygynale Cronykyl of Scotland</i> . . . . .		1350-1420
Anstey, F.	See GUTHRIE		
Arnold, Sir Edwin, (Poet),	<i>The Light of Asia</i> . . . . .		1832-1904
Arnold, Matthew, (Poet & Mis.),	<i>Essays in Criticism</i> . . . . .		1822-1888
Arnold, Thomas (Hist.),	<i>Hist. of Rome</i> (Unfinished) . . . . .		1795-1842
Ascham, Roger, (Sport),	<i>Toxophilus</i> . . . . .		1515-1568
Ashe, Thomas, (Poet),	<i>London Lyrics</i> . . . . .		1836-1889
Asser, (Hist.),	<i>Life of Alfred the Great</i> . . . . .	d. about 910	
Audubon, John James, (Nat.),	<i>The Birds of America</i> . . . . .		1780-1851
Aungervyle, Richard, ("Richard de Bury"),	(Bibliophile), <i>Philobiblon</i> . . . . .		1281-1345
Austen, Jane, (Nov.),	<i>Sense and Sensibility</i> . . . . .		1775-1817
Austin, Alfred, (Poet),	<i>English Lyrics</i> . . . . .		1835-1913
Bacon, Francis, (Philos.),	<i>Essays</i> (1597), <i>Novum Organum</i> (1620) . . . . .		1561-1626
Bagehot, Walter, (Philos.),	<i>Physics and Politics</i> . . . . .		1826-1877
Baillie, Joanna, (Poet & Drama),	<i>Dramatic Works</i> (1798), <i>Poetical Works</i> (1823) . . . . .		1763-1851
Baker, Sir Richard, (Hist. & Poet),	<i>Chronicles of the Kings of England</i> . . . . .		1568-1645
Bale, John, (Hist. & Drama),	<i>Lives of British Writers</i> . . . . .		1495-1564
Balfour, Arthur James, (Pol & Philos.),	<i>Foundations of Belief</i> . . . . .		1848-
Ball, Sir Robert, (Sci.),	<i>Story of the Heavens</i> . . . . .		1840-1913
Ballantyne, R. M., (Nov. & Travel, Juveniles),	<i>Tale of the Oregon Gold Fields</i> . . . . .		1825-1894
Bancroft, George, (Hist.),	<i>History of the United States</i> . . . . .		1800-1891
Banim, John, (Nov.),	<i>The Tales of the O'Hara Family</i> . . . . .		1800-1842
Banks, Sir Joseph, (Nat.),	<i>Circumstances Relative to Merino Sheep</i> . . . . .		1743-1820
Barbould, Mrs. Anna L., (Poet & Ess.),	<i>The Death of Righteous</i> . . . . .		1743-1825
Barham, Richard Harris, (Hum.),	<i>The Ingoldsby Legends</i> . . . . .		1788-1845
Baring-Gould, Sabine, (Nov. & Mis.),	<i>Curious Myths of the Middle Ages</i> . . . . .		1834-
Barlow, Joel, (Poet),	<i>The Vision of Columbus</i> . . . . .		1755-1812
Barrie, James Matthew, (Nov. & Drama),	<i>Auld Licht Idylls</i> (1888), <i>Peter Pan</i> (1904) . . . . .		1860-
Barrow, Isaac, (Theol. & Math.),	<i>Methods of Tangents</i> . . . . .		1630-1677
Bates, Arlo, (Nov. & Poet),	<i>The Pagans</i> . . . . .		1850-
Baxter, Andrew, (Philos.),	<i>An Enquiry into the Nature of the Human Soul</i> . . . . .		1686-1750
Baxter, Richard, (Theol.),	<i>The Saint's Everlasting Rest</i> . . . . .		1615-1691

NAME	Type of Work	Chief Works & Dates	Born-Died
Bayly, Ada Ellen,	(“Edna Lyall”),	(Nov.), <i>Donovan</i>	1857-1903
Bayly, Thomas Haynes,	(Poet & Songs),	<i>Weeds of Witchery</i>	1797-1839
Beattie, James,	(Poems & Ess.),	<i>The Minstrel</i>	1735-1803
Beckford, William,	(Lit.),	<i>The History of the Caliph Vathek</i>	1760-1844
Beaumont, Francis,	(Drama),	<i>The Woman Hater</i>	1584-1616
Beddoes, Thomas,	(Sci. & Mis.),	<i>History of Isaac Jenkins</i>	1760-1808
Beddoes, Thomas Lovell,	(Drama & Poet),	<i>The Bride's Tragedy</i>	1803-1849
Bede,	(Hist. & Theol.),	<i>Ecclesiastical History of the English Nation</i>	672-735
Beecher, Henry Ward,		<i>Life of Christ</i>	1813-1887
Bell, Sir Charles,	(Anatomy),	<i>System of Dissections</i>	1774-1842
Bellamy, Edward,	(Soc. & Mis.),	<i>Looking Backward</i>	1850-1898
Belloc, Hilaire,	(Nov. & Mis.),	<i>Emmanuel Burden, Merchant</i>	1870-
Bennett, Arnold,	(Nov.),	<i>The Old Wives' Tale</i>	1867-
Benson, Arthur C.,	(Ess.),	<i>From a College Window</i>	1862-
Benson, Edward F.,	(Nov.),	<i>Dodo</i>	1867-
Bentham, Jeremy,	(Philos. & Legal),	<i>Principles of Morals and Legislation</i>	1748-1832
Bentley, Richard,	(Theol.),	<i>Dissertations (2) upon the Epistles of Phalaris</i>	1662-1742
Benton, Thomas Hart,	(Hist. & Pol.),	<i>Thirty Years View</i>	1782-1858
Berkeley, George,	(Philos.),	<i>Principles of Human Knowledge</i>	1684-1753
Besant, Sir Walter,	(Nov.),	<i>All Sorts and Conditions of Men</i>	1836-1901
Beverley, Robert,	(Hist.),	<i>Hist. of the Present State of Virginia</i>	about 1675-1716
Bigelow, John,	(Biog. & Pol.),	<i>Life of Benjamin Franklin</i>	1817-1911
Binyon, Laurence,	(Poet),	<i>The Death of Adam</i>	1869-
Bishop, William Henry,	(Nov.),	<i>The House of a Merchant Prince</i>	1847-
Black, William,	(Nov.),	<i>Yolande</i>	1841-1898
Blackmore, R. D.,	(Nov.),	<i>Lorna Doone</i>	1825-1900
Blackstone, Sir William,	(Legal),	<i>Commentaries of the Laws of England</i>	1723-1780
Blair, Hugh,	(Theol. & Lit.),	<i>Sermons</i>	1718-1800
Blair, Robert,	(Poet),	<i>The Grave</i>	1699-1747
Blake, William,	(Poet),	<i>Songs of Innocence and Experience</i>	1757-1828
Blessington, Countess of,	(Nov. & Mis.),	<i>Conversations with Lord Byron</i>	1789-1849
Blind, Mathilde,	(Poet),	<i>The Ascent of Man</i>	1841-1896
Bloomfield, Robert,	(Poet),	<i>Farmer's Boy</i>	1766-1823

NAME	Type of Work	Chief Works & Dates	Born-Died
Blunt, Wilfrid Scawen, (Poet),	<i>Sonnets and Songs</i> . . .		1840-
Boker, George H., (Poet & Drama),	<i>Anne Boleyn, a Tragedy</i> . . .		1824-1890
Bolingbroke, Henry St John, (Lord Bolingbroke),	(Pol. & Lit.), <i>Letters on the Study of History</i>		1678-1751
Bonnycastle, John, (Math),	<i>Elements of Geometry</i> . . .		1750-1821
Boswell, James, (Biog),	<i>Life of Johnson</i> . . .		1740-1795
Bourchier, John, (Baron Berners), (Trans.),	<i>Froissart's Chronicle</i> . . .		1469-1532
Boyle, Robert, (Sci. & Philos.),	<i>Skeptical Chemist</i> . . .		1627-1691
Brackenridge, Hugh Henry, (Poet),	<i>Rising Glory of America</i> . . .		1748-1816
Braddon, Mary Elizabeth, (Mrs. John Maxwell), (Nov.),	<i>Lady Audley's Secret</i> . . .		1837-1915
Bradford, William, (Hist. & Theol),	<i>History of Plymouth People and Colony</i> . . .		1590-1657
Bradley, Andrew Cecil, (Ess. & Critic),	<i>A Commentary on Tennyson's in Memoriam</i> . . .		1851-
Bradstreet, Mrs. Anne, (Poet),	<i>Poems</i> . . .		1612-1672
Brady, Cyrus Townsend, (Nov),	<i>Stephen Decatur</i> . . .		1861-
Bret Harte, Francis, (Hum. & Nov.),	<i>The Luck of Roaring Camp</i> . . .		1839-1902
Bridges, Robert, (Poet & Drama),	<i>The Growth of Love</i> . . .		1844-
Bright, James Franck, (Hist.),	<i>A History of England</i> . . .		1832-
Brodhead, John Romeyn, (Hist.),	<i>Hist. of the State of New York, 1609-1691</i> . . .		1814-1873
Bronte, Charlotte, (Nov),	<i>Jane Eyre</i> . . .		1816-1855
Brooke, Henry, (Poet & Nov.),	<i>The Fool of Quality</i> . . .		1706-1783
Brooke, Stopford Augustus, (Theol. & Ess),	<i>Freedom in the Church of England</i> . . .		1832-
Brougham, Lord Henry, (Pol. & Hist),	<i>Sketches of the Statesmen of the Time of George III.</i> . . .		1778-1868
Broughton, Rhoda, (Nov.),	<i>Nancy</i> . . .		1840-
Brown, Chas. Brockden, (Nov.),	<i>Wieland</i> . . .		1771-1810
Brown, George Douglas, (Nov.),	<i>The House with the Green Shutters</i> . . .		1869-1902
Brown, Thomas Edward, (Poet),	<i>Fo'c'sle Yarns</i> . . .		1830-1897
Browne, Charles F., ("Artemus Ward"), (Hum.),	<i>Artemus Ward, his Book</i> . . .		1834-1867
Browne, Sir Thomas, (Sci. & Mis.),	<i>Religio Medici</i> . . .		1605-1682
Browning, Elizabeth Barrett, (Poet),	<i>Aurora Leigh</i> . . .		1809-1861
Browning, Robert, (Poet & Drama),	<i>Paracelsus</i> . . .		1812-1889
Bruce, James, (Travels),	<i>Travels to Discover the Source of the Nile</i> . . .		1730-1794
Bryan, William Jennings, (Pol. & Soc.),	<i>Speeches</i> . . .		1860-
Bryant, William Cullen, (Poet),	<i>Thanatopsis</i> . . .		1794-1878



NAME	Type of Work	Chief Works & Dates	Born-Died
Bryce, James, Viscount, (Hist. & Pol.),	<i>The American Commonwealth</i>		1838-
Brydges, Sir Samuel E., (Poet & Ess.),	<i>Sonnets and Poems</i>		1762-1837
Buchanan, George, (Hist. & Poet),	<i>Latin History of Scotland</i>		1506-1582
Buchanan, Robert, (Poet & Nov.),	<i>God and the Man</i>		1841-1901
Bullen, Frank Thomas, (Nov.),	<i>The Cruise of the Cachalot</i>		1857-
Bulwer-Lytton, Edward, (Lord Lytton), (Poet & Nov.),	<i>Pelham</i>		1805-1873
Bunner, Henry Cuyler, (Nov. & Poet),	<i>The Story of a New York House</i>		1855-1896
Bunyan, John, (Allegory),	<i>The Pilgrim's Progress</i>		1628-1688
Burgess, Thomas, (Theol.),	<i>Hebrew Elements</i>		1756-1837
Burgess, Gelett, (Hum.),	<i>The Purple Cow</i>		1866-
Burke, Edmund, (Pol. & Ess.),	<i>The Sublime and the Beautiful</i>		1729-1797
Burnet, Gilbert, (Hist.),	<i>History of the Reformation</i>		1643-1715
Burnett, Frances Hodgson (Nov.),	<i>Little Lord Fauntleroy</i>		1849-
Burney, Charles, (Mus. Hist.),	<i>General History of Music</i>		1726-1814
Burney, Frances, (Madame D'Arblay), (Nov.),	<i>Evelina</i>		1752-1840
Burns, Robert, (Poet),	<i>The Cotter's Saturday Night, Tam O'Shanter, The Unco Gude</i>		1759-1796
Burroughs, John, (Nat. & Ess.),	<i>Winter Sunshine</i>		1837-
Burton, Sir Richard, (Travel & Mis.),	<i>Pilgrimage to El-Medīnah and Mecca</i>		1821-1890
Burton, Robert, (Philos.),	<i>The Anatomy of Melancholy</i>		1576-1640
Bury, John B., (Hist.),	<i>History of Greece</i>		1861-
Bushnell, Horace, (Theol. & Philos.),	<i>Nature and the Supernatural</i>		1802-1876
Butler, Ellis Parker, (Nov.),	<i>Pigs vs Pigs</i>		1869-
Butler, Joseph, (Theol. & Philos.),	<i>Analogy of Religion</i>		1692-1752
Butler, Samuel, (Poet),	<i>Hudibras</i>		1612-1680
Butler, Samuel, (Nov.),	<i>Erewhon</i>		1835-1902
Butler, William Allen, (Nov. & Hum.),	<i>Nothing to Wear</i>		1825-1902
Byron, Lord, (Poet),	<i>Childe Harold</i>		1788-1824
Cable, George W., (Nov.),	<i>Old Creole Days</i>		1844-
Caedmon, (Poet),	<i>Saxon Poems</i>		-680
Caine, Hall, (Nov.),	<i>The Manxman</i>		1853-
Caird, Edward, (Philos. & Theol.),	<i>Evolution of Religion</i>		1835-1908
Caird, John, (Theol. & Philos.),	<i>An Introduction to the Philosophy of Religion</i>		1820-1898
Calverley, Charles Stuart, (Poet),	<i>Fly Leaves</i>		1831-1884
Camden, William, (Hist.),	<i>Britannia</i>		1551-1623
Campbell, Thomas (Poet),	<i>The Pleasures of Hope</i> (1799), <i>Gertrude of Wyoming</i> (1809)		1777-1844
Capes, Bernard, (Nov.),	<i>The Secret in the Hill</i>		Modern

NAME	Type of Work	Chief Works & Dates	Born-Died
Carew, Thomas, (Poet),	<i>He that Loves a Rosy Check</i>	?	1589-1639
Carey, Henry, (Poet),	<i>Sally in our Alley</i>		1700-1743
Carey, Henry Charles, (Econ. & Mis.),	<i>Principles of Political Economy</i>		1793-1879
Carleton, William, (Nov.),	<i>Traits and Stories of the Irish Peasantry</i>		1794-1869
Carleton, Will, (Poet),	<i>Farm Ballads</i>		1845-1912
Carlyle, Thomas, (Hist. & Ess.),	<i>Sartor Resartus</i>		1795-1881
Carte, Thos., (Hist.),	<i>Hist of England</i>		1686-1754
Cary, Henry F., (Poet),	<i>Translation of Dante's Divina Commedia</i>		1772-1844
Castell, Edmund, (Orientalist & Poet),	<i>Lexicon Heptaglotton, etc</i>		1606-1685
Cavendish, George, (Biog.),	<i>Life of Cardinal Wolsey</i>		1500-1562?
Caxton, William, (Hist.),	<i>History of Troy</i>		1423-1491
Chalmers, Geo., (Hist.),	<i>Political Annals</i>		1742-1825
Chalmers, Thomas, (Theol. & Philos.),	<i>Political Economy</i>		1780-1847
Chanler, Amelie Rives.	See RIVES.		
Channing, William Ellery, (Poet & Biog.),	<i>Thoreau</i>		1818-1901
Chapman, George, (Poet & Drama),	<i>Ovid's Banquet of Sence</i>		1557-1634
Chatterton, Thomas, (Poet),	<i>Poems</i>		1752-1770
Chaucer, Geoffrey, (Poet),	<i>Canterbury Tales</i>	1328 or	1340-1400
Chesterton, Gilbert K., (Nov.),	<i>Heretics</i>		1874-
Cheyne, Canon Thomas K., (Theol.),	<i>Job and Solomon</i>		1841-
Child, Frances James, (Lit.),	Edited, <i>English and Scottish Popular Ballads</i>		1825-1896
Chillingworth, William, (Theol.),	<i>The Religion of Protestants</i>		1602-1644
Cholmondeley, Mary, (Nov.),	<i>Red Pottage</i>		Modern
Church, Richard William, (Dean of St. Paul's) (Hist., Biog. & Mis.),	<i>Anselm</i>		1815-1890
Churchill, Winston, (Nov.),	<i>The Crisis</i>		1871-
Churchill, Rt. Hon. Winston, (Biog.),	<i>Life of Lord Randolph Churchill</i>		1874-
Clarendon, Edward Hyde, Earl of, (Hist.),	<i>History of the Rebellion and Civil Wars in England</i>		1608-1674
Clark, James Freeman, (Theol.),	<i>Ten Great Religions</i>		1810-1888
Clarke, Adam, (Theol. & Mis.),	<i>A Bibliographical Dictionary</i>		1763-1832
Clarke, Edward Daniel, (Travels),	<i>Travels in Europe, Asia and Africa</i>		1769-1822
Clarke, Samuel, (Theol. & Philos.),	<i>Three Practical Essays on Baptism, Confirmation and Repentance</i>		1675-1729
Clemens, Samuel L., ("Mark Twain"), (Hum.),	<i>Innocents Abroad</i>		1835-1910
Clifford, Mrs. W. K., (Nov. & drama),	<i>The Modern Way</i>		Modern

NAME	Type of Work	Chief Works & Dates	Born-Died
Clodd, Edward, (Philos. & Mis.),	<i>The Story of the Creation</i>		1840-
Cobbett, William, (Pol. & Ess.),	<i>Rural Rides</i> (1825), <i>Cottage Economy</i> (1822), <i>America</i>		1762-1835
Coke, Sir Edward, (Legal),	<i>Institutes of the Laws of England</i>		1552-1632
Coleridge, Samuel T., (Poet & Philos.),	<i>The Ancient Mariner</i>		1772-1834
Collier, Jeremy, (Theol. & Mis.),	<i>Essays upon Several Moral Subjects</i>		1650-1726
Collins, J. Churton, (Ess. & Critic),	<i>Sir Joshua Reynolds as a Portrait Painter</i>		1848-1908
Collins, William, (Poet),	<i>The Passions</i>		1721-1756
Collins, Wm. Wilkie, (Nov.),	<i>The Woman in White</i>		1824-1889
Colman, George, (Drama & Trans.),	<i>The Jealous Wife</i>		1733-1794
Colvin, Sir Sidney, (Biog. & Ess.),	<i>Keats, English Men of Letters Series</i>		1845-
Congreve, William, (Drama),	<i>The Mourning Bride</i>		1670-1729
Conington, John, (Trans.),	<i>Vergil's Æneid</i>		1825-1869
Conrad, Joseph, (Nov.),	<i>The Nigger of the Narcissus</i>		1857-
Conway, Sir (William) Martin, (Travel & Ess.),	<i>No Man's Land</i>		1856-
Cook, Captain James, (Travel),	<i>Three Voyages Round the World</i>		1728-1779
Cooke, John Esten, (Nov. & Poet),	<i>Last of the Foresters</i>		1830-1886
Cooper, J. Fenimore, (Nov.),	<i>The Spy</i>		1789-1851
Corelli, Marie, (Nov.),	<i>Romance of Two Worlds</i>		1864-
Cotton, John, (Theol.),	<i>The Keyes to the Kingdom of Heaven, and the Power thereof</i>		1585-1652
Cotton, Sir Robert Bruce, (Hist. & Pol.),	<i>Life and Raigne of Henry III.</i>		1570-1631
Courthope, William J., (Hist. & Biog.),	<i>History of English Poetry</i>		1842-
Coverdale, Miles, (Theol.),	<i>First Translation of the Entire Bible</i>		1487-1568
Cowley, Abraham, (Poet),	<i>Pindaric Odes</i> (1656), <i>The Mistress</i> (1656)		1618-1667
Cowper, William, (Poet),	<i>The Task</i> (1785), <i>Letters</i>		1731-1800
Coxe, William, (Hist.),	<i>History of the House of Austria</i>		1747-1828
Crabbe, George, (Poet),	<i>The Parish Register</i>		1754-1832
Craigie, Mrs. ("John Oliver Hobbes"), (Nov.),	<i>The School for Saints</i>		1867-1906
Craik, Mrs. Dinah Maria (Nov.),	<i>John Halifax, Gentleman</i>		1826-1887
Cranch, Christopher Pearse, (Poet),	<i>Last of the Huggermuggers</i>		1813-1892
Cranmer, Thomas, (Theol.),	<i>The Book of Common Prayer</i> (1549), <i>Translation of the Bible</i> (1540)		1489-1556
Crawford, F. Marion, (Nov.),	<i>Mr. Isaacs</i>		1854-1909

NAME	Type of Work	Chief Works & Dates	Born-Died
Creighton, Mandell, (Hist.),	<i>History of the Papacy</i> . .		1843-1901
Crockett, Samuel Rutherford, (Nov.),	<i>The Raiders</i> . .		1860-
Croly, George, (Poet & Mis.),	<i>Catiline</i> . . . . .		1780-1860
Cronwright-Schreiner, Mis. ("Olive Schreiner"),	<i>The Story of an African Farm</i> . . . . .		1863-
Cudworth, Ralph, (Philos. & Mis.),	<i>The True Intellectual System of the Universe</i> . . . . .		1617-1688
Cumberland, Richard, (Drama & Mis.),	<i>Memoirs</i> . . . . .		1732-1811
Cunninghame-Graham, Robert B., (Trav. & Nov.),	<i>Ipané</i> . . . . .		1852-
Curtis, George Ticknor, (Hist.),	<i>Hist. of the Constitution of the United States</i> . . . . .		1812-1894
Curtis, George William, (Nov. & Mis.),	<i>Prue and I</i> . . . . .		1824-1892
Cynwulf, (Poet),	<i>Religious Poems</i> . . . . .		8th Cent.
Dale, Robert William, (Theol.),	<i>The Atonement</i> . . . . .		1829-1895
Dalton, John C., (Sci.),	<i>New System of Chemical Philosophy</i> . . . . .		1767-1844
Dalton, John C., (Sci.),	<i>Human Physiology</i> . . . . .		1825-1889
Dana, Charles Anderson, (Encyclopedist & Mis.),	<i>Edited Appleton's New American Cyclopaedia</i> . . . . .		1819-1897
Dana, Richard Henry, (Nov. & Poet),	<i>The Idle Man</i> . . . . .		1787-1879
Dana, Richard Henry, Jr., (Nov. & Mis.),	<i>Two Years Before the Mast</i> . . . . .		1815-1882
Danby, Frank, (Nov.), (Mrs. Julia Frankau),	<i>Dr. Philhps, a Morda Vale Idyll; Eighteenth Century Color Prints</i> . . . . .		1864-
Daniel, Samuel, (Poet),	<i>Sonnets</i> . . . . .		1562-1619
Daniell, John F., (Sci.),	<i>Meteorological Essays</i> . . . . .		1790-1845
Darwin, Charles, (Nat.),	<i>The Origin of Species</i> . . . . .		1809-1882
Darwin, Erasmus, (Poet, Nat. & Philos.),	<i>Botanic Garden</i> . . . . .		1731-1802
Davenant, Sir William, (Drama & Poet),	<i>Gondibert</i> . . . . .		1605-1668
Davidson, John, (Poet),	<i>Ballads and Songs</i> . . . . .		1857-1909
Davidson, Lucretia Maria, (Poet),	<i>Amir Khan</i> . . . . .		1808-1825
Davies, Sir John, (Poet & Ess.),	<i>Nosce Teipsum</i> . . . . .		1569-1626
Davis, Richard Harding, (Nov. & Drama),	<i>Soldiers of Fortune</i> . . . . .		1864-
Davy, Sir Humphry, (Sci., Poet & Ess.),	<i>Consolations in Travel</i> . . . . .		1778-1829
De Bracton, Henry, (Legal),	<i>De Legibus et Consuetudinibus</i> . . . . .		d. 1268
Defoe, Daniel, (Adv.),	<i>Robinson Crusoe</i> . . . . .		1663-1731
Dekker, Thomas, (Drama),	<i>The Shoemaker's Holiday</i> . . . . .		1570-1641
Deland, Mrs. Margaret Wade, (Nov. & Poet),	<i>John Ward, Preacher</i> . . . . .		1857-
De la Ramée, Louisa, ("Ouida"), (Nov.),	<i>Under Two Flags</i> . . . . .		1839-1908
De Mandeville, Bernard, (Philos. & Poet),	<i>The Gambling Have</i> . . . . .		1670-1732

NAME	Type of Work	Chief Works & Dates	Born-Died
De Mandeville, Sir John, (Trav.),	<i>Narrative of Travels</i>		1300-1372
De Morgan, William Friend, (Nov.),	<i>Joseph Vance</i>		1839-
Denham, Sir John, (Drama),	<i>Cooper's Hill</i>		1615-1668
De Quincey, Thomas, (Ess.),	<i>Confessions of an English Opium Eater</i>		1785-1859
Derby, George Horatio, ("John Phoenix"), (Hum.),	<i>Squibb Papers</i>		1823-1861
De Tabley, Lord, (Poet),	<i>Philoctetes</i>		1835-1895
De Vere, Aubrey, (Poet),	<i>Legends of St. Patrick</i>		1814-1902
Dickens, Charles, (Nov.),	<i>David Copperfield; Pickwick</i>		1812-1870
Dickinson, John, (Pol.),	<i>Letters</i>		1732-1808
Dilke, Sir Charles, (Hist. & Pol.),	<i>Problems of Greater Britain</i>		1843-1911
Disraeli, Benjamin (Lord Beaconsfield), (Nov.),	<i>Vivian Grey</i>		1805-1881
Disraeli, Isaac, (Mis.),	<i>Curiosities of Literature</i>		1766-1848
Dobson, Austin, (Poet & Mis.),	<i>Vignettes in Rhyme</i>		1840-
Dodge, Mary Abigail ("Gail Hamilton"), (Nov. & Ess.),	<i>Gala Days</i>		1838-1896
Dodge, Mary Mapes, (Nov.),	<i>Irvington Stories</i>		1838-1905
Dodgson, Charles Lutwidge, ("Lewis Carroll"), (Nov., Juveniles),	<i>Alice's Adventures in Wonderland</i>		1832-1898
Dodsley, Robert, (Drama),	<i>The King and the Miller of Mansfield</i>		1703-1764
Donne, John, (Ess. & Satires),	<i>An Anatomy of the World</i>		1573-1631
Doughty, Charles M., (Travel),	<i>Arabia Deserta</i>		1843-
Douglas, Gawin, (Trans),	<i>Æneid</i>		1474-1522
Dowden, Edward, (Poet & Biog.),	<i>Shakespeare, his Mind and Art</i>		1843-1913
Dowson, Ernest, (Poet),	<i>Verses</i>		1867-1900
Doyle, Sir Arthur Conan, (Nov.),	<i>The Adventures of Sherlock Holmes</i>		1859-
Drake, Joseph Rodman, (Poet),	<i>The American Flag</i>		1795-1820
Draper, John William, (Hist.),	<i>Hist. of the Civil War in America</i>		1811-1882
Drayton, Michael, (Poet),	<i>The Polyolbion</i>		1563-1631
Driver, Samuel Rollics, (Theol.),	<i>Israh: his Life and Times</i>		1846-
Drummond, Henry, (Theol. & Philos.),	<i>The Ascent of Man</i>		1851-1897
Drummond, William, (Poet),	<i>The Flowers of Zion</i>		1584-1649
Dryden, John, (Poet),	<i>Absalom and Achitophel</i> (1681), <i>Ode to St. Cecilia's Day</i> (1700)		1631-1700
Du Chaillu, Paul Belloni, (Trav. & Nat.),	<i>Explorations in Equatorial Africa</i>		1835-1903
Dugdale, Sir William, (Hist.),	<i>The Antiquities of Warwickshire</i>		1605-1686

NAME	Type of Work	Chief Works & Dates	Born-Died
Du Maurier, George, (Nov.),	<i>Trilby</i>		1834-1896
Dunbar, William, (Alleg. Poet),	<i>The Thistle and Rose</i>		1465-1530
Dunne, Finley Peter, ("Mr. Dooley"), (Hum.),	<i>Mr. Dooley's Philosophy</i>		1867-
Dwight, Timothy, (Theol. & Poet),	<i>The Triumph of Infidelity</i>		1752-1817
Dyer, John, (Poet),	<i>Grougar Hill</i>		1700-1758
Earl of Chesterfield, ("Philip Dormer Stanhope"),	(Lit.), <i>Letters to his Son</i>		1694-1773
Earle, John, (Theol. & Philol.),	<i>Philology of the English Tongue</i>		1824-1903
Echard, Laurence, (Hist.),	<i>The History of England to 1688</i>		1671-1730
Edgeworth, Maria, (Nov.),	<i>Castle Rackrent</i>		1767-1849
Edwards, Amelia B., (Mis.),	<i>A Thousand Miles up the Nile</i>		1831-1892
Edwards, Jonathan, (Theol. & Philos.),	<i>Freedom of the Will</i>		1703-1758
Eggleston, Edward, (Nov. & Hist.),	<i>The Hoosier Schoolmaster</i>		1837-1902
Elmsley, Peter, (Lit.),	<i>Bacchæ</i>		1773-1825
Elyot, Sir Thomas, (Philos.),	<i>The Governor</i>	about	1490-1546
Emerson, Ralph Waldo, (Ess. & Poet),	<i>Essays, 1st series</i>		1803-1882
Erigena, Johannes Scotus, (Philos.),	<i>Of the Nature of Things</i>		-1886
Evans, Marian, ("George Eliot"), (Nov. & Poet),	<i>Adam Bede</i>		1820-1880
Evelyn, John, (Mis.),	<i>Sylva</i>		1620-1706
Ewing, Mrs. Juliana Horatia, (Nov., Juveniles),	<i>Jack-anapes</i>		1841-1885
Fabyan, Robert, (Hist.),	<i>Chronicles of England and France</i>		-1513
Fairbairn, Andrew M., (Theol.),	<i>The Philosophy of the Christian Religion</i>		1838-1911
Fairfax, Edward, (Trans. & Poet),	<i>Trans. Tasso's Recovery of Jerusalem</i>	about	1580-1635
Farjeon, Benjamin L., (Nov.),	<i>Towers of Babylon</i>		1833-1903
Farquhar, George, (Com. & Poet),	<i>The Beaux Stratagem</i>		1678-1707
Farrar, Frederic W., (Theol.),	<i>Life of Christ</i>		1831-1903
Fawcett, Edgar, (Nov. & Drama),	<i>Olivia Delaplaine</i>		1847-1904
Felkin, The Hon. Mrs., (Ellen Thorneycroft Fowler),	(Nov.), <i>Concerning Isabel Carnaby</i>		Modern
Fenn, George Manville, (Nov.),	<i>The Man with a Shadow</i>		1831-1909
Fergusson, Robert, (Poet),	<i>Poems</i>		1750-1774
Field, Eugene, (Hum. & Poet),	<i>A Little Book of Western Verse</i>		1850-1895

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Fielding, Henry	(Nov. & Drama),	<i>Joseph Andrews</i> (1742), <i>Tom Jones</i> (1749), <i>Amelia</i> (1751)	1707-1754
Fields, James Thomas,	(Poet, Biog. & Mis.),	<i>Ballads, and other Verses</i> (Editor <i>Atlantic Monthly</i> , 1862-1870)	1817-1881
Findlater, Jane Helen,	(Nov.),	<i>The Green Graves of Balgownie</i>	?1860-
Findlater, Mary,	(Nov.),	<i>Tales that are Told</i>	1865-
Firth, Charles H.,	(Hist.),	<i>Oliver Cromwell</i>	1857-
Fisher, John,	(Theol.),	<i>Sermons</i>	1459-1535
Fiske, John,	(Philos. & Hist.),	<i>Cosmic Philosophy</i>	1842-1901
Flamsteed, John,	(Ast.),	<i>Historia Cœlestis Britannica</i>	1646-1719
Fletcher, John,	(Drama),	<i>Philaster, The Faithful Shepherdess</i>	1576-1625
Florence of Worcester,	(Hist.),	<i>Chron. of England</i>	-1118
Foote, Samuel,	(Drama),	<i>The Mayor of Garrat</i>	1720-1777
Ford, John,	(Drama),	<i>The Lover's Melancholy</i>	1586-1639?
Ford, Paul Leicester,	(Nov.),	<i>The Honorable Peter Stirling</i>	1865-1902
Fordun, John de,	(Hist.),	<i>Chron. of Scotland</i>	-1384
Fortescue, Sir John,	(Legal),	<i>Laws of England</i>	1394-1476
Fosbrooke, Thomas D.,	(Hist. & Mis.),	<i>The Economy of Monastic Life</i>	1770-1842
Foster, Stephen Collins,	(Songs & Ballads),	<i>Old Folks at Home</i>	1826-1864
Fox, George,		<i>Journal of his Life, Travels, etc.</i>	1624-1691
Fox, John,	(Nov.),	<i>The Little Shepherd of Kingdom Come</i>	1863-
Foxe, John,	(Hist.),	<i>Acts and Monuments of the Church ("Book of Martyrs")</i>	1516-1587
Frankau, Mrs. Julia,	See FRANK DANBY.		
Franklin, Benjamin,	(Philos. & Hist.),	<i>Poor Richard's Almanac</i> (1732), <i>Autobiography</i>	1706-1790
Freeman, E. A.,	(Hist.),	<i>Hist. of the Norman Conquest</i>	1823-1892
Freeman, Mary E. Wilkins,	(Nov.),	<i>Jane Field</i>	1862-
Freneau, Philip,	(Poet),	<i>The Indian Burying-Ground</i>	1752-1832
Froutde, James Anthony,	(Hist. & Ess.),	<i>History of England from the Fall of Wolsey to the Armada</i>	1818-1894
Fuller, Henry Blake,	(Nov.),	<i>The Chevalier of Pensiere-Vani</i>	1857-
Fuller, Sarah Margaret,	(Mis. & Critic),	<i>Woman in the Nineteenth Century</i> (Editor of <i>The Dial</i> )	1810-1850
Fuller, Thomas,	(Biog. & Hist.),	<i>The Worthies of England</i>	1608-1661
Funk, Isaac K.,	(Philos. & Lexicography),	<i>The Neat Step in Evolution; A Standard Dictionary of the English Language</i>	1839-1912

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Furness, Horace Howard, (Critic & Ess.), Edited a <i>New Variorum Edition of Shakespeare</i> . . .			1833-1912
Furnivall, Frederick J., (Philo. & Mis.), Edited a Parallel <i>Text Edition of Chaucer's Minor Poems</i> . . .			1825-1911
Fyffe, Charles Alan, (Hist.), <i>Hist. of Modern Europe</i> .			1845-1892
Gaimar, Geoffrey, (Trans.), Translation into Anglo-Nor- man of Geoffrey's <i>History of the Britons</i> (1154)			12th Cent.
Gairdner, James, (Biog. & Hist.), <i>The Houses of Lan- caster and York</i> . . . . .			1828-
Galsworthy, John, (Drama & Nov.), <i>Joy; Fraternity</i> . .			1867-
Galt, John, (Nov.), <i>The Annals of the Parish</i> . . . .			1779-1839
Gardiner, S. R., (Hist.), <i>The Thirty Years' War</i> . . .			1829-1902
Garnett, Mrs. R. S., (Nov.), <i>The Infamous John Friend</i>			Modern
Garrick, David, (Drama), <i>Miss in Her Teens</i> (1747), <i>The Lying Valet</i> (1740) . . . . .			1716-1779
Gatty, Mrs. Margaret ("Aunt Judy"), (Nov. & Poet, Juveniles), <i>Aunt Judy's Tales</i> . . . . .			1807-1873
Gascoigne, George, (Poet), <i>The Steele Glas</i> . . . .			1525-1577
Gay, John, (Poet), <i>Fables, Black-eyed Susan, Beggar's Opera</i> (1726) . . . . .			1685-1732
Gayarre, Charles Etienne A., (Hist.), <i>History of Louisiana</i>			1805-1895
Geikie, Sir Archibald, (Sci.), <i>Text-Book of Geology</i> . .			1835-
Geoffrey of Monmouth, (Hist.), <i>Historia Britonum</i> . .			-1154
George Eliot. See EVANS			
Gervase of Canterbury, (Hist.), <i>Chronicle of the Reigns of Stephen, Henry II and Richard I.</i> . . . d.			about 1210
Gibbon, Edward, (Hist.), <i>The Decline and Fall of the Roman Empire</i> . . . . .			1737-1794
Gilbert, Sir William Schwenck, (Poet & Dram.), <i>Bab Ballads</i> . . . . .			1836-1911
Gildas, (Hist.), <i>Conquest of Britain</i> . . . . .			about 516-570
Gilder, Richard Watson, (Poet), <i>The Great Remembrance</i>			1844-1909
Gillies, John, (Hist.), <i>History of Ancient Greece</i> . . .			1747-1836
Gissing, George R., (Nov.), <i>Demos</i> . . . . .			1857-1903
Gladstone, William E., (Pol. & Mis.), <i>The State in its Relations with the Church</i> . . . . .			1809-1898
Glanville, Ranulf De, (Legal), <i>Collection of English Laws</i>			-1190
Glover, Richard, (Poet), <i>Leonidas</i> . . . . .			1712-1789
Godwin, William, (Nov. & Mis.), <i>Caleb Williams</i> . . .			1756-1836
Goldsmith, Oliver, (Nov. & Drama), <i>The Vicar of Wake- field</i> (1764), <i>The Deserted Village</i> (1770), <i>She Stoops to Conquer</i> (1773) . . . . .			1728-1774
Goodrich, Samuel Griswold, ("Peter Parley"), (Nov., Hist. & Mis.), <i>Peter Parley Tales</i> . . . . .			1793-1863
Gore, Charles, (Theol.), <i>Editor of Lux Mundi</i> . . . .			1853-



NAME	Type of Work	Chief Works & Dates	Born-Died
Gosse, Edmund William, (Hist. & Ess.),	<i>Hist. of Eighteenth Century Literature; Record of English Literature</i>		1849-
Gower, John, (Poet),	<i>Confessio Amantis</i> (1483 Castons)	about	1325-1408
Grahame, James, (Poet),	<i>The Sabbath</i>		1765-1811
Granger, James, (Hist.),	<i>Biog. Hist. of England</i>		-1776
Grant, James, (Nov.),	<i>The Yellow Frigate</i>		1822-1887
Grant, Robert, (Nov.),	<i>Unleavened Bread</i>		1852-
Graves, Alfred Perceval, (Poet),	<i>Songs of Irish Wit and Humour</i>		1846-
Gray, Thomas, (Poet),	<i>Elegy Written in a Country Churchyard</i>		1716-1771
Green, John Richard, (Hist.),	<i>Short History of the English People</i>		1837-1883
Green, Mrs. M. A. Everett, (Wood), (Hist.),	<i>Lives of the Princesses of England</i>		1818-1895
Green, Thomas Hill, (Philos.),	<i>Prolegomena to Ethics</i>		1836-1882
Greene, George Washington, (Hist.),	<i>Short History of Rhode Island</i>		1811-1883
Greene, Robert, (Drama & Mis.),	<i>The Scottish Historie of James IV.</i>	about	1560-1592
Gregory, Daniel Seelye (Theol. & Mis.),	<i>Why Four Gospels; Managing Editor of A Standard Dictionary of the English Language</i>		1835-
Grosseteste, Robert, (Theol., Philos. & Poet),	<i>Sermons, Verses, etc.</i>		†1175-1253
Grote, George, (Hist.),	<i>Hist. of Greece</i>		1794-1871
Guest, Lady Charlotte, (Trans. from Welsh),	<i>Mabinogion</i>		1812-1895
Guthrie, Thomas Anstey, ('F. Anstey'), (Nov.),	<i>Vice Versa</i>		1856-
Gwynn, Stephen Lucius, (Nov. & Poet),	<i>Robert Emmet: a Historical Romance</i>		1864-
Habberton, John, (Nov.),	<i>Helen's Babies</i>		1842-
Haggard, H. Rider, (Nov.),	<i>King Solomon's Mines</i>		1856-
Hakluyt, Richard, (Trav.),	<i>Voyages and Discoveries</i>		1553-1616
Hale, Edward Everett, (Nov. & Ess.),	<i>The Man Without a Country</i>		1822-1909
Hall, Basil, (Trav.),	<i>Fragments of Voyages and Travels</i>		1788-1844
Hall, Joseph, (Poet & Nov.),	<i>Satires</i>		1574-1656
Hall, Robert, (Sermons),	<i>Modern Infidelity Considered</i>		1764-1831
Hall, Samuel Carter, (Mis.),	<i>Baronial Halls of England</i>		1800-1889
Hallam, Henry, (Hist.),	<i>Europe During the Middle Ages</i>		1777-1859
Halleck, Fitz-Greene, (Poet),	<i>Marco Bozzaris</i>		1790-1867
Halley, Edmund, (Sci. & Nat. Philos.),	<i>Catalogue of Southern Stars</i>		1656-1742

NAME	Type of Work	Chief Works & Dates	Born-Died
Halsey, Francis Whiting, (Hist.),	<i>The Old New York Frontier</i>		1851-
Hamilton, Thomas, (Nov. & Hist.),	<i>The Youth and Mankind of Cyril Thornton</i>		1789-1842
Hamilton, William, (Poet),	<i>Braes of Yarrow</i>		1704-1754
Hannay, James, (Nov. & Mis.),	<i>Satire and Satirists</i>		1827-1873
Hannay, Rev James Owen, ("George A. Birmingham"),	(Nov. & Dram), <i>The Seething Pot</i>		1865-
Hardy, Arthur S., (Nov. & Poet),	<i>The Wind of Destiny</i>		1847-
Hardy, Thomas, (Nov. & Poet),	<i>Under the Greenwood Tree; Iess of the D'Urbervilles</i>		1840-
Hardyng, John, (Hist. & Poet),	<i>A Metrical Chronicle of England</i>		1378-1465?
Harraden, Beatrice, (Nov.),	<i>Ships that Pass in the Night</i>		1864-
Harrington, James, (Pol. & Philos.),	<i>Oceana</i>		1611-1677
Harris, James, (Philol. & Philos.),	<i>Hermes</i>		1709-1780
Harris, Joel Chandler, (Nov.),	<i>Uncle Remus</i>		1848-1908
Harrison, Frederic, (Hist. & Ess),	<i>Cromwell</i>		1831-
Harrison, Mrs. St. Leger ("Lucas Malet"),	(Nov.), <i>The Wages of Sin</i>		1852-
Hartley, David, (Sci.),	<i>Observations on Man</i>		?1705-1757
Harvey, William, (Sci.),	<i>Circulation of the Blood</i>		1578-1657
Hawes, Stephen, (Poet),	<i>The Pass Tyme of Pleasure</i>		1483-1523
Hawker, Robert Stephen, (Poet),	<i>Cornish Ballads</i>		1803-1875
Hawkins, Anthony Hope, (Nov.),	<i>The Prisoner of Zenda</i>		1863-
Hawthorne, Julian, (Nov.),	<i>Archibald Malmaison</i>		1846-
Hawthorne, Nathaniel (Nov.),	<i>The Scarlet Letter</i>		1804-1864
Hay, John, (Hist., Poet & Nov.),	<i>Pike County Ballads</i>		1838-1905
Hayne, Paul Hamilton, (Poet),	<i>Legends and Lyrics</i>		1830-1886
Hayward, Sir John, (Hist.),	<i>Life and Raigne of Henry IV.</i>		about 1560-1627
Hazlitt, William, (Ess. & Critic),	<i>Character of Shakespeare's Plays</i>		1778-1830
Hearn, Lafcadio, (Travel),	<i>Glimpses of Unfamiliar Japan</i>		1850-1904
Heber, Reginald (Travel, Poet & Mis.),	<i>A Journey through India</i>		1783-1826
Helps, Sir Arthur, (Ess. & Hist.),	<i>Friends in Council</i>		1813-1875
Hemans, Felicia D., (Poet),	<i>Vespers of Palermo</i>		1794-1835
Henley, William Ernest, (Poet),	<i>The Song of the Sword</i>		1849-1903
Henry of Huntingdon, (Hist. & Poet),	<i>Chron. of England</i>		d. abt. 1157
Henry, Matthew, (Theol.),	<i>Commentary (Unfinished)</i>		1662-1714
Henryson, Robert, (Poet),	<i>The Testament of Cresseid</i>		about 1425—about 1500
Henty, George A., (Nov., Juveniles),	<i>Under Drake's Flag</i>		1832-1902
Herbert, Lord Edward, (Hist. & Poet),	<i>Hist. of the Life and Reign of Henry VIII.</i>		1581-1648
Herbert, George, (Poet),	<i>The Temple</i>		1593-1633

NAME	Type of Work	Chief Works & Dates	Born-Died
Herrick, Robert, (Poet),	<i>Hesperides</i>	. . . . .	1591-1674
Herrick, Robert, (Nov.),	<i>The Man Who Wins</i>	. . . . .	1868-
Herschel, Sir John F. W., (Philos.),	<i>Cape Observations</i>	. . . . .	1792-1871
Hewlett, Maurice, (Nov.),	<i>The Forest Lovers</i>	. . . . .	1861-
Heywood, John, (Poet & Drama),	<i>The Spider and the Fly</i>	. . . . .	1497-1565?
Heywood, Thomas, (Drama),	<i>A Woman Killed with Kindness</i>	. . . . .	?1570-1648
Hichens, Robert S., (Ess. & Nov.),	<i>The Garden of Allah</i>	. . . . .	1864-
Higdon, Ranulf, (Hist.),	<i>Polychronicon (Chron of England)</i>	. . . . . about 1299	-about 1363
Higginson, Thos. Wentworth, (Hist., Nov. & Ess.),	<i>Malbone, an Old Port Romance</i>	. . . . .	1823-1911
Hildreth, Richard, (Hist.),	<i>History of the United States</i>	. . . . .	1807-1865
Hill, George Birkbeck, (Biog),	<i>Dr Johnson. his Friends and Critics</i>	. . . . .	1835-
Hillhouse, James A., (Poet),	<i>Percy's Masque</i>	. . . . .	1789-1841
Hoadly, Benjamin, (Theol. & Pol.),	<i>Sermons</i>	. . . . .	1676-1761
Hobbes, John Oliver.	See CRAIGIE.		
Hobbes, Thomas, (Philos. & Hist.),	<i>Leviathan</i> (1651), <i>Behemoth, a History of the Civil Wars</i> (1679)	. . . . .	1588-1679
Hodgkin, Thomas, (Hist.),	<i>Italy and her Invaders</i>	. . . . .	1831-
Hogg, James, ("Ettrick Shepherd") (Poet & Nov.),	<i>The Queen's Wake</i>	. . . . .	1770-1835
Holinshed, Raphael, (Hist.),	<i>Chronicles of England, Scotland, and Ireland</i>	. . . . .	-1580
Holland, Dr. Josiah Gilbert, (Biog, Nov. & Ess.),	<i>Life of Lincoln</i>	. . . . .	1819-1881
Holmes, Oliver Wendell, (Ess., Poet & Nov.),	<i>Autocrat of the Breakfast Table</i> (1858), <i>Under the Violets</i> (1860), <i>Elsie Venner</i> (1861)	. . . . .	1809-1894
Home, John, (Drama),	<i>Douglas</i>	. . . . .	1724-1808
Hone, William, (Mis.),	<i>Every-Day Book</i>	. . . . .	1779-1842
Hood, Thomas, (Poet & Hum.),	<i>The Song of the Shirt</i> (1844); <i>Miss Kilmansegg; Eugene Aram</i> (1831)	. . . . .	1799-1845
Hook, Theodore E., (Drama & Nov.),	<i>Siege of St. Quentin</i>	. . . . .	1788-1841
Hooke, Nathaniel, (Hist.),	<i>Roman History</i>	. . . . .	-1763
Hooke, Robert, (Philos.),	<i>Micrographia</i>	. . . . .	1635-1702
Hooke, Richard, (Theol.),	<i>Laws of Ecclesiastical Polity</i>	. . . . .	1553-1600
Hooker, Thomas, (Theol.),	<i>The Pattern of Perfection</i>	abt.	1586-1647
Hope, Anthony.	See HAWKINS.		
Hopkinson, Francis, (Poet, Pol. & Ess.),	<i>Battle of the Kegs</i>	. . . . .	1737-1791
Hornung, Ernest William, (Nov),	<i>The Amateur Cracksmen</i>	. . . . .	1866-
Horsley, Samuel, (Theol. & Philos.),	<i>On Prosodies of the Greek and Latin Languages</i>	. . . . .	1733-1806
Housman, Laurence, (Poet & Nov.),	<i>An Englishwoman's Love Letters</i>	. . . . .	1867-

NAME	Type of Work	Chief Works & Dates	Born-Died
Howard, Henry, ("Earl of Surrey"),	(Poet),	<i>Sonnets</i> (1557); <i>Translation of Virgil's Æneid</i> (1557)	?1516-1547
Howe, Julia Ward,	(Poet),	<i>Battle Hymn of the Republic</i>	1819-1910
Howells, William Dean,	(Nov.),	<i>Venetian Life</i> (1866), <i>The Rise of Silas Lapman</i> (1885)	1837-
Hughes, Thomas,	(Nov.),	<i>Tom Brown's Schooldays</i>	1823-1896
Hughes, Thomas Patrick,	(Lexicog. & Orient.),	<i>The Dictionary of Islam</i>	1838-1911
Hume, David,	(Hist.),	<i>Hist. of England</i>	1711-1776
Humphreys, Mrs. W. Desmond,	(("Rita")),	(Nov.), <i>A Man of no Importance</i>	?
Hunt, J. H. Leigh,	(Ess. & Poet),	<i>Men, Women and Books</i>	1784-1859
Hunter John,	(Sci.),	<i>Natural Hist of the Human Teeth</i>	1728-1793
Hunter, Sir William W.,	(Hist.),	<i>The Imperial Gazetteer of India</i>	1840-1900
Hutcheson, Francis,	(Philos.),	<i>A System of Moral Philosophy</i>	1694-1747
Hutchinson, Lucy,	(Biog),	<i>Memoirs</i>	1620-1675
Hutchinson, Thomas,	(Hist.),	<i>Hist. of the Province of Massachusetts</i>	1711-1780
Hutton, Charles,	(Mathematics),	<i>Miscellaneous Mathematica</i>	1737-1823
Hutton, Richard Holt,	(Ess. & Mis.),	<i>Contemporary Thought and Thinkers</i>	1826-1907
Huxley, Thomas Henry,	(Sci. & Mis.),	<i>Man's Place in Nature</i>	1825-1895
Ingelow, Jean,	(Poet & Nov.),	<i>High Tide on the Coast of Lincolnshire; Off the Skellings</i>	1830-1897
Ingersoll, Ernest,	(Nat.),	<i>The Life of Animals—the Mammals</i>	1852-
Ingersoll, Robert Green,	(Philos.),	<i>Some Mistakes of Moses</i>	1833-1899
Ingulphus,	(Hist.),	<i>Hist. of the Monastery of Croyland</i>	1030-1109
Ireland, William H.,	(Drama, Poet & Nov.),	<i>Shakespeare Forgeries</i>	1777-1835
Irving, Washington,	(Nov. & Hist.),	<i>Knickerbocker's Hist. of New York</i> (1809), <i>Sketch Book</i> (1819)	1783-1859
Irwin, Wallace,	(Hum.),	<i>Love Sonnets of a Hoodlum</i>	1875-
Jacobs, Joseph,	(Fables & Judaica),	<i>English Fairy Tales</i> (1890); <i>The Jews of Angevin, England</i> (1893)	1854-
Jacobs, William Wymark,	(Nov.),	<i>Skipper's Wooing</i>	1863-
James, George P. R.	(Nov. & Hist.),	<i>Richelieu</i>	1801-1860
James, Henry,	(Theol. & Philos.),	<i>The Nature of Evil</i>	1811-1882
James, Henry,	(Nov. & Ess.),	<i>A Passionate Pilgrim</i>	1843-
James I. of Scotland,	(Poet),	<i>The King's Quhair</i>	1394-1437

NAME	Type of Work	Chief Works & Dates	Born-Died
James, William, (Philos.),	<i>Principles of Psychology</i>	. . .	1842-1910
Jebb, Sir Richard, (Trans. & Mis.),	<i>Sophocles</i>	. . .	1841-1905
Jefferies, Richard, (Nat. & Mis.),	<i>Wild Life in a Southern County</i>	. . .	1848-1887
Jefferson, Thomas, (Pol.),	Drafted the Declaration of Independence	. . .	1743-1826
Jenyns, Soame, (Ess & Poet),	<i>View of the Internal Evidence of the Christian Religion</i>	. . . 1703	or 04-1787
Jerome, Jerome K., (Nov. & Hum.),	<i>Three Men in a Boat</i>	. . .	1859-
Jewel, John, (Theol. & Philos.),	<i>Apologia Ecclesie Anglicanæ</i>	. . .	1522-1571
Jewett, Sarah Orne, (Nov.),	<i>Deephaven</i>	. . .	1849-1909
John of Salisbury, (Philos. & Biog.),	<i>Life of Thomas à Becket</i>	. . .	1120-1180
Johnson, Edward, (Hist.),	<i>Wonderworking Providence of Sion's Saviour in New England</i>	. . .	1599-1672
Johnson, Rossiter, (Hist.),	<i>History of the War of Secession</i>	. . .	1840-
Johnson, Samuel, (Lex. & Nov.),	<i>Dictionary of the English Language</i> (1755); <i>Rasselas</i> (1759)	. . .	1709-1784
Johnston, Sir Harry H., (Nat. & Travel),	<i>The Kilima-Njaro Expedition</i>	. . .	1858-
Jones, Henry Arthur, (Drama & Ess.),	<i>The Hypocrites</i>	. . .	1851-
Jones, Sir William, (Orientalist & Ess.),	<i>Works</i> (1799)	. . .	1746-1794
Jonson, Ben, (Drama),	<i>Every Man in His Humour</i> (1598); <i>Catiline</i> (1611)	. . .	1573-1637
Jortin, John, (Theol. & Critic),	<i>Remarks on Ecclesiastical History</i>	. . .	1698-1770
Junius, Letters which appeared between 1769 and 1772, and are ascribed to Sir Philip Francis	. . .	. . .	
<b>Kames, Henry Home</b> (Lord Kames), (Philos.),	<i>Elements of Criticism</i>	. . .	1696-1782
Keats, John, (Poet),	<i>Endymion</i>	. . .	1795-1821
Keble, John, (Poet),	<i>The Christian Year</i>	. . .	1792-1866
Kemble, John Mitchell, (Hist. & Philology),	<i>The Saxons in England</i>	. . .	1807-1857
Kennedy, John P., (Nov. & Ess.),	<i>Swallow Barn</i>	. . .	1795-1870
Key, Francis Scott, (Poet),	<i>The Star-Spangled Banner</i>	. . .	1779-1843
King, Henry, (Poet & Sermons),	<i>Poems and Sonnets</i>	. . .	1591-1669
Kinglake, Alexander W., (Hist.),	<i>Eothen</i>	. . .	1811-1891
Kingsley, Charles, (Mis.),	<i>Alton Locke</i>	. . .	1819-1875
Kingsley, Henry, (Nov.),	<i>Ravenshoe</i>	. . .	1830-1876
Kingston, William H. G., (Nov. & Juveniles),	<i>The Prime Minister</i>	. . .	1814-1880
Kipling, Rudyard, (Mis. & Poet),	<i>Plain Tales from the Hills; The Reckless</i>	. . .	1865-

NAME	Type of Work	Chief Works & Dates	Born-Died
Kitto, John, (Theol.),	<i>Cyclopedia of Biblical Literature</i>	1804-1854	
Knight, Charles, (Hist.),	<i>A History of England</i>	1791-1873	
Knighton, Henry, (Hist.),	<i>A Hist. of English Affairs</i>	-1366	
Knolles, Richard, (Hist.),	<i>General Hist. of the Turks</i>	abt. 1545-1610	
Knowles, James Sheridan, (Drama),	<i>William Tell</i>	1784-1862	
Knox, Vicesimus, (Ess. & Mis),	<i>Essays</i>	1752-1821	
Krehbiel, Henry Edward (Music),	<i>The Pianoforte and its Music</i>	1854-	
Lamb, Charles, (Ess.),	<i>Essays of Elia</i>	1775-1834	
Landon, Letitia E., ('Mrs. Mac Lean'), (Nov. & Poet),	<i>Ethel Churchill</i>	1802-1838	
Landor, A. Henry Savage, (Travel),	<i>An Explorer's Adventures in Tibet</i>	1865-	
Landor, Walter Savage, (Poet & Mis.),	<i>Gebir</i>	1775-1864	
Lang, Andrew, (Ess. & Poet),	<i>Ballads and Lyrics of Old France</i>	1844-1912	
Langland, William, (Alleg.),	<i>Piers Plowman</i>	abt. 1330-abt. 1400	
Lanier, Sidney, (Critic & Poet),	<i>The English Novel and its Development</i>	1842-1881	
Lankester, Sir Edwin Ray, (Sci.),	<i>Studies on Apus, Limulus, and Scorpio</i>	1847-	
Lathrop, George Parsons, (Nov.),	<i>An Echo of Passion</i>	1851-1898	
Latimer, Hugh, (Theol.),	<i>Sermons</i>	abt. 1472-1555	
Layamon, (Poet & Hist.),	<i>Brut or Chron. of Britain</i>	1155-1200	
Lea, Henry Charles, (Hist.),	<i>Hist. of the Inquisition</i>	1825-1909	
Lecky, William Edward Hartpole, (Hist. & Philos.),	<i>Hist. of the Rise and Progress of Rationalism in Europe</i>	1838-1903	
Lee, Nathaniel, (Drama),	<i>Gloriana</i>	1657-1692	
Lee, Sir Sidney, (Biog. & Mis),	<i>Life of Shakespeare</i>	1859-	
Le Gallienne, Richard, (Poet & Crit.),	<i>Rudyard Kipling</i>	1866-	
Leighton, Robert, (Theol.),	<i>Sermons</i>	1611-1684	
Leland, John, (Hist.),	<i>English Antiquities</i>	abt. 1506-1552	
Lemon, Mark, (Mis.),	<i>The Streets of London</i>	1809-1870	
Leslie, Sir John, (Philos. & Mis.),	<i>Elements of Natural Philosophy</i>	1766-1832	
Lewes, George Henry, (Philos. & Mis),	<i>The Biographical Hist. of Philosophy</i>	1817-1878	
Lewis Carroll.	See DODGSON		
Lewis, Sir George Cornewall (Polit.),	<i>A Dialogue on the Best Form of Government</i>	1806-1863	
Liddon, Canon Henry Parry, (Theol.),	<i>The Divinity of Christ</i>	1829-1890	
Lightfoot, Joseph Barber, (Theol. & Philos.),	<i>On a Fresh Revision of the English New Testament</i>	1828-1889	
Lingard, John, (Hist.),	<i>Hist. of England</i>	1771-1859	

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Linton, Mrs. E. Lynn, (Nov.),	<i>Sowing the Wind</i>	. . .	1822-1898
Lister, Thomas H., (Nov.),	<i>Granby</i>	. . .	1801-1842
Littleton, Sir Thomas de (Legal),	<i>The Tenures</i>	. . .	1402-1481
Livingstone, David, (Trav.),	<i>Missionary Travels and Researches in South Africa</i>	. . .	1813-1873
Locke, David R., ("Petroleum V. Nasby"), (Nov. & Hum.),	<i>Nasby Papers</i>	. . .	1833-1888
Locke, John, (Philos.),	<i>An Essay Concerning Human Understanding</i>	. . .	1632-1704
Locker-Lampson, Frederick, (Poet),	<i>London Lyrics</i>	. . .	1821-1895
Lodge, Henry Cabot, (Hist. & Pol.),	<i>Short Hist. of the English Colonies in America</i>	. . .	1850- 1851-
Lodge, Sir Oliver, (Sci. & Philos.),	<i>Life and Matter</i>	. . .	1556-1625
Lodge, Thomas, (Nov. & Drama),	<i>Rosalind</i>	. . .	1876-
London, Jack, (Nov. & Travel),	<i>The Call of the Wild</i>	. . .	1807-1882
Longfellow, Henry W., (Poet),	<i>Evangeline</i>	. . .	1790-1870
Longstreet, Augustus Baldwin, (Nov.),	<i>Georgia Scenes</i>	. . .	1813-1891
Lossing, Benson J., (Hist.),	<i>Pictorial Field-book of the Revolution</i>	. . .	1844-
Lothrop, Harriet, (Nov. & Juv.),	<i>The Golden West</i>	. . .	1838-
Lounsbury, Thomas Raynesford, (Lit. & Critic),	<i>A Hist. of the English Language</i>	. . .	1618-1658
Lovelace, Sir Richard, (Poet),	<i>To Althea from Prison</i>	. . .	1819-1891
Lowell, James Russell, (Poet, Hum. & Pol.),	<i>Bigelow Papers</i>	. . .	1710-1787
Lowth, Robert, (Theol. & Philology),	<i>New Translation of Isaiah</i>	. . .	1868-
Lucas, Edward Verrall, (Nov. & Hum.),	<i>Over Bremerton's</i>	. . .	1815-
Lucy, Henry W., ("Toby, M.P."), (Hum.),	<i>A Diary of Two Parliaments</i>	. . .	1857-1903
Lyall, Edna (Miss Ada Ellen Bayly), (Nov.),	<i>Donovan</i>	. . .	1835-1911
Lyall, Sir Alfred C., (Poet & Biog.),	<i>Verses Written in India</i>	. . .	1370?-1451?
Lydgate, John, (Poet),	<i>The Fall of Princes</i>	. . .	1553-1606
Lylie, John, (Drama & Poet),	<i>Euphues</i>	. . .	1490-1555
Lyndsay, Sir David, (Poet),	<i>The Dreme</i>	. . .	1708 or 09-1773?
Lyttelton, Lord George, (Poet & Mis.),	<i>Dialogues of the Dead</i>	. . .	
Macaulay, Lord Thomas B., (Ess., Hist. & Poet),	<i>Essays (1825-1844), Lays of Ancient Rome (1842)</i>	. . .	1800-1859
MacCarthy, Denis Florence, (Poet),	<i>Underglimpes, and other Poems</i>	. . .	1817-1882
MacCarthy, Justin, (Hist., Nov. & Pol.),	<i>My Enemy's Daughter (1869), Hist. of our Own Time (1880)</i>	. . .	1830-1912
McCosh, James, (Philos. & Theol.),	<i>Method of Divine Government</i>	. . .	1811-1894

NAME	Type of Work	Chief Works & Dates	Born-Died
MacCrie, Thomas,	(Hist. & Biog.),	<i>The Life of John Knox</i>	1772-1835
MacDiarmid, John,	(Biog. & Hist.),	<i>Lives of British Statesmen</i>	1779-1808
MacFall, Mrs. Frances E.,	(“Sarah Grand”),	(Nov.), <i>The Heavenly Twins</i>	1862-
Mackail, Prof. J. W.,	(Mis.),	<i>Latin Literature</i>	1859-
Mackay, Eric, (Poet),	<i>Love Letters of a Violinist</i>		1851-1898
Mackintosh, Sir James,	(Philos., Hist. & Ess.),	<i>Vindiciæ Gallicæ</i>	1765-1832
McMaster, John Bach,	(Hist.),	<i>Hist. of the People of the United States</i>	1852-
Macpherson, James,	(Poet),	<i>Ossian: Fingal, Temora</i>	1738-1796
Mahaffy, John Pentland,	(Hist. & Ess.),	<i>Prolegomena to Ancient History</i>	1839-
Mahan, Alfred Thayer,	(Hist. & Mis.),	<i>Influence of Sea Power upon History</i>	1840-1914
Maitland, Frederic W.,	(Law & Hist.),	<i>Roman Canon Law in the Church of England</i>	1850-1906
Malcolm, Sir John,	(Hist.),	<i>Hist. of Persia</i>	1769-1833
Malory, Sir Thomas,	(Romance),	<i>Morte d'Arthur</i>	-1470
Malthus, Thomas R.,	(Economist),	<i>Principles of Political Economy</i>	1766-1834
Mangan, James Clarence,	(Poet),	<i>Dark Rosaleen</i>	1803-1849
Mannyn, Robert (“Robert of Brunne”),	(Poet),	<i>The Story of Inglande</i>	abt. 1264-1340?
Map, or Mapes, Walter,	(Poet),	<i>Latin Poems</i>	abt. 1150-1210?
March, Francis Andrew,	(Philol.),	<i>March's Thesaurus</i>	1825-1911
Mark Twain.	See CLEMENS.		
Marlowe, Christopher,	(Drama),	<i>Tamburlaine</i> , 1590; <i>Faustus</i> (1616)	1564-1593
Marryat, Captain Fred,	(Nov.),	<i>Mr. Midshipman Easy</i>	1792-1848
Marsden, William,	(Hist. & Travels),	<i>Hist. of the Island of Sumatra</i>	1754-1836
Marsh, George Perkins,	(Philol.),	<i>Man and Nature</i>	1801-1882
Marshall, John,	(Biog.),	<i>Life of Washington</i>	1755-1835
Marston, John,	(Drama & Poet),	<i>The Malcontent</i>	?1575-1634
Marston, Philip Bourke,	(Poet),	<i>Song Tide</i>	1850-1887
Martin, Sir Theodore,	(Hist., Poet & Mis.),	<i>Life of His Royal Highness, the Prince Consort</i>	1816-1909
Martineau, Harriet,	(Mis.),	<i>Illustrations of Political Economy</i>	1802-1876
Martineau, James	(Theol. & Philos.),	<i>A Study of Religion</i>	1805-1900
Marvel, Ik.	See MITCHELL, DONALD G.		
Marvell, Andrew,	(Poet & Pol.),	<i>The Rehearsal Transposed</i>	1620-1678
Masefield, John,	(Poet & Drama),	<i>Salt-Water Ballads</i>	Modern
Mason, Alfred E. W.,	(Nov.),	<i>The Four Feathers</i>	1865-



NAME	Type of Work	Chief Works & Dates	Born-Died
Mason, William,	(Poet & Biog.),	<i>Memoirs of Thomas Gray</i>	1725-1797
Nassinger, Philp,	(Drama),	<i>A New Way to Pay Old Debts</i>	1583-1640
Mather, Cotton,	(Theol., Hist. & Sci.),	<i>Magnalia Christi Americana</i>	1663-1728
Matthews, James Brander,	(Ess., Drama & Mis),	<i>Introduction to the Study of American Literature</i>	1852-
Maturin, Charles R,	(Drama & Nov.),	<i>Bertram</i>	1782-1824
Maxwell, Mrs. See BRADDON, M. E.			
Maxwell, William B.,	(Nov.),	<i>The Guarded Flame</i>	
May, Thomas,	(Poet & Hist.),	<i>Hist. of the Long Parliament</i>	1595-1650
Meredith, George,	(Poet & Nov.),	<i>Ordeal of Richard Feverel</i>	1828-1909
Merivale, Charles,	(Hist.),	<i>A History of the Romans under the Empire</i>	1808-1893
Meynell, Mrs. Alice C.,	(Poet & Ess.),	<i>The Rhythm of Life</i>	1850-
Middleton, Conyers,	(Hist. & Mis.),	<i>Hist. of the Life of Cicero</i>	1683-1750
Middleton, Thomas,	(Drama),	<i>A Game at Chess</i>	abt. 1570-1627
Mill, James,	(Philos. & Hist.),	<i>Principles of Political Economy</i>	1773-1836
Mill, John Stuart,	(Philos.),	<i>System of Logic</i>	1806-1873
Miller, Joaquin,	(originally "Cincinnatus Heine Miller"),		
	(Poet),	<i>Songs of the Sierras</i>	1841-1913
Milner, Joseph,	(Hist. & Theol.),	<i>Hist. of the Church of Christ</i>	1744-1797
Milton, John,	(Poet),	<i>Paradise Lost</i> (1665), <i>Paradise Regained</i> (1671)	1608-1674
Minot, Laurence,	(Poet),	<i>Historical Poems</i>	abt. 1333-1352
Minto, William,	(Biog., Ess & Mis.),	<i>Characteristics of English Poets from Chaucer to Shirley</i>	1845-1893
Mitchell, Donald G.,	("Ik Marvel"),	(Nov. & Ess.), <i>Reveries of a Bachelor</i>	1822-1908
Mitchell, John Ames,	(Nov.),	<i>The Silent War</i>	1845-
Mitchell, Silas Weir,	(Sci., Poet & Nov.),	<i>Injuries of the Nerves; Hugh Wynne</i>	1829-1914
Mitford, William,	(Hist.),	<i>Hist. of Greece</i>	1744-1827
Moffat, Robert,	(Trav),	<i>Missionary Labours and Scenes in South Africa</i>	1795-1883
Monkhouse, William Cosmo,	(Poet, Art Critic & Mis),	<i>Italian Pre-Raphaelites</i> ("The National Gallery")	1840-1901
Monier-Williams, Sir Monier,	(Orientalist & Philologist),	<i>Sanskrit-English Dictionary</i>	1819-1899
Montagu, Lady Mary Wortley,	(Lit),	<i>Letters</i>	1690-1761

NAME	Type of Work	Chief Works & Dates	Born-Died
Montgomery, James, (Poet),	<i>The Pelican Island</i> . . . .		1771-1854
Moody, Dwight Lyman, (Theol.),	<i>How to Study the Bible</i>		1837-1899
Moody, William Vaughan, (Poet & Dramatist),	<i>The Fire Bringer</i> . . . . .		1869-1910
Moore, F. Frankfort, (Nov. & Travel),	<i>The Mate of the "Jessica"</i> . . . . .		1855-
Moore, George, (Nov. & Realist),	<i>Esther Waters</i> . . . . .		1853-
Moore, John, (Mis.),	<i>A View of Society and Manners</i> . . . . .		1730-1802
Moore, John Bassett, (Law),	<i>American Diplomacy</i> . . . . .		1860-
Moore, Thomas, (Poet),	<i>Irish Melodies</i> . . . . .		1779-1852
More, Hannah, (Poet & Nov.),	<i>Percy</i> . . . . .		1745-1833
More, Henry, (Theol.),	<i>Divine Dialogues</i> . . . . .		1614-1687
More, Sir Thomas, (Hist. & Poet),	<i>Life and Reign of Edward V. (1513), Utopia (1514)</i> . . . . .		1480-1535
Morgan, Lady Sydney, (Nov. & Poet),	<i>The Wild Irish Girl</i> . . . . .	abt.	1783-1859
Morier, James, (Nov.),	<i>Adventures of Hajji Baba</i> . . . . .		1780-1848
Morison, J. Cotter, (Hist. & Mis.),	<i>Service of Man</i> . . . . .		1831-1888
Morley, Henry, (Lit.),	<i>First Sketches of English Literature</i> . . . . .		1822-1894
Morley, John, (now Viscount Morley of Blackburn),	(Biog. & Hist.), <i>Life of Gladstone</i> . . . . .		1838-
Morris, George P., (Poet, Drama & Songs),	<i>Woodman, Spare that Tree</i> . . . . .		1802-1864
Morris, Sir Lewis, (Poet),	<i>The Epic of Hades</i> . . . . .		1833-1907
Morris, Richard, (Philo. & Mis.),	<i>Historical Outlines of English Accidence</i> . . . . .		1833-1894
Morris, William, (Poet),	<i>Life and Death of Jason</i> . . . . .		1834-1896
Morrison, Robert, (Philo.),	<i>Dictionary of the Chinese Language</i> . . . . .		1782-1834
Morton, Nathaniel, (Hist.),	<i>New England's Memorials</i> . . . . .		1613-1685
Motley, John Lothrop, (Hist.),	<i>The Rise of the Dutch Republic</i> . . . . .		1814-1877
Mulford, Elisha, (Theol. & Philos.),	<i>Republic of God</i> . . . . .		1833-1885
Mulock.	See CRAIK.		
Murfree, Mary Noailles, ("Charles Egbert Craddock"),	(Nov.), <i>In the Tennessee Mountains</i> . . . . .		1850-
Murphy, Arthur, (Drama & Mis.),	<i>The Orphan of China</i>		1730-1805
Murray, David Christie, (Nov.),	<i>The Weaker Vessel</i> . . . . .		1847-1907
Murray, George Gilbert A., (Greek & Mis.),	<i>Hist. of Ancient Greek Literature</i> . . . . .		1866-
Murray, Sir James A. H., (Lexicographer),	<i>A New English Dictionary on Historic Principles</i> . . . . .		1837-
Myers, Ernest James, (Poet),	<i>Judgment of Prometheus</i>		1844-
Myers, Frederic W. H., (Philos., Poet & Ess.),	<i>The Human Personality (1903)</i> . . . . .		1843-1901

NAME	Type of Work	Chief Works & Dates	Born-Died
Naper, Sir William F. P., (Hist.),	<i>Hist. of the War in the Peninsula</i>		1785-1860
Nasby, Petroleum V.	See LOCKE, DAVID R.		
Nash, Thomas, (Drama & Mis.),	<i>The Tragedie of Dido</i>	1558-1600 or '01	
Neckham, Alexander, (Poet, Theol. & Philos.),	<i>Latin Poems</i>		1157-1217
Newbolt, Henry, (Poet),	<i>Admirals All</i>		1862-
Newman, Francis Wm., (Ess.),	<i>The Soul, her Sorrows and Aspirations</i>		1805-1897
Newman, John Henry, (Theol.),	<i>Apologia pro Vita Sua</i>		1801-1890
Newton, Booth Tarkington, (Nov.),	<i>The Gentleman from Indiana</i>		1869-
Newton, Sir Isaac, (Philos.),	<i>Philosophiæ Naturalis Principia Mathematica</i>		1642-1727
Nicolay, John George, (Hist.),	<i>Life of Abraham Lincoln (Collaborated with John Hay)</i>		1832-1901
Noel, Hon. Roden, (Poet),	<i>A Modern Faust</i>		1834-1894
Norris, William Edward, (Nov.),	<i>Adrian Vidal</i>		1847-
North, Christopher.	See WILSON, JOHN.		
North, Sir Thomas, (Trans.),	<i>Plutarch's Lives</i>		1535-1603
Norton, Charles Eliot, (Trans. & Critic),	<i>Historical Study of Church Building in the Middle Ages</i>		1827-1908
Noyes, Alfred, (Poet),	<i>Drake</i>		1880-
Ockley, Simon, (Hist.),	<i>Hist. of the Conquest of Egypt, Persia and Syria, etc</i>		1678-1720
Odell, Jonathan, (Poet & Satire),	<i>The Word of Congress</i>		1737-1818
Oliphant, Laurence, (Travel),	<i>Episodes in a Life of Adventure</i>		1829-1888
Oliphant, Mrs. M., (Nov.),	<i>Adam Graeme</i>		1828-1897
Oppenheim, E. Phillips, (Nov.),	<i>The Lighted Way</i>		1866-
O'Reilly, John Boyle, (Poet),	<i>Moondyne</i>		1844-1890
Orm or Ormin, (Poet),	<i>Ormulum</i>		1187-1237
O'Shaughnessy, Arthur, (Poet),	<i>Songs of a Worker</i>		1844-1881
Otis, James, (Ess.),	<i>Considerations on Behalf of the Colonies, in a Letter to a Noble Lord</i>		1725-1783
Otway, Thomas, (Drama),	<i>Venice Preserved</i>		1651-1685
Ouida.	See DE LA RAMÉE.		
Oxenham, John, (Nov.),	<i>John of Gerisan</i>		Modern
Page, Thomas Nelson, (Nov.),	<i>The Old South</i>		1853-
Pain, Barry, (Hum. & Nov.),	<i>Another Englishwoman's Love Letters</i>		1867-
Paine, Robert Treat, (Poet),	<i>The Invention of Letters</i>		1773-1811
Paine, Thomas, (Philos.),	<i>The Age of Reason</i>		1737-1809

NAME	Type of Work	Chief Works & Dates	Born-Died
Paley, William, (Theol. & Philos.),	<i>The Principles of Moral and Political Philosophy</i>	1743-1805	
Palfrey, John Gorham, (Hist.),	<i>Hist. of New England</i>	1796-1881	
Palgrave, Sir Francis, (Hist.),	<i>Hist. of Normandy and England</i>	1788-1861	
Palgrave, Francis Turner, (Poet),	<i>Golden Treasury of English Songs and Lyrics</i>	1824-1897	
Palgrave, William G., (Trav.),	<i>Essays on Eastern Questions</i>	1826-1888	
Palmer, George Herbert, (Philos. & Mis.),	<i>The Field of Ethics</i>	1842-	
Palmer, John Williamson, (Poet, Nov. & Mis.),	<i>Stonewall Jackson's Way; After His Kind</i>	1825-1906	
Paris, Matthew, (Hist.),	<i>Historia Major, (Hist. of England)</i>	-1259	
Park, Mungo, (Trav.),	<i>Travels in the Interior of Africa</i>	1771-1805	
Parker, Sir Gilbert, (Poet & Nov.),	<i>Seats of the Mighty</i>	1862-	
Parker, Theodore, (Theol.),	<i>Discourse on Matters Pertaining to Religion</i>	1810-1860	
Parkman, Francis, (Hist.),	<i>Oregon Trail</i>	1823-1893	
Parnell, Thomas, (Poet),	<i>The Hermit</i>	1679-1718	
Parsons, Theophilus, (Legal),	<i>Law of Business for Business Men</i>	1797-1882	
Parton, James, (Biog. & Ess.),	<i>Life and Times of Aaron Burr</i>	1823-1891	
Paston Family, 1460-1482, (Hist.),	<i>Letters: Edited by James Gairdner, 3 vols. (1872-1875)</i>	From 1400-1506	
Pater, William H., (Ess. & Mis.),	<i>Studies in the Hist. of the Renaissance</i>	1839-1894	
Patmore, Coventry K. D., (Poet),	<i>The Unknown Eros</i>	1823-1896	
Pattison, Mark, (Biog. & Ess.),	<i>Isaac Casaubon, 1559-1614</i>	1813-1884	
Paul, Herbert, (Hist.),	<i>Hist. of Modern England</i>	1853-	
Paulding, James Kirke, (Nov. & Ess.),	<i>Salmagundi</i>	1779-1860	
Payn, James, (Nov. & Ess.),	<i>Married Beneath Him</i>	1830-1898	
Payne, John Howard, (Drama & Mis.),	<i>Home, Sweet Home</i>	1792-1852	
Pearson, John, (Theol.),	<i>Exposition of the Creed</i>	1612-1686	
Peckham, John, (Theol. & Philos.),	<i>Collectanea Bibliorum</i>	1240-1292	
Peele, George, (Drama & Poet),	<i>The Old Wives' Tale</i>	1553-1598	
Pemberton, Max, (Nov.),	<i>Iron Pirate</i>	1863-	
Penn, William, (Relig.),	<i>A Brief Account of the People Called Quakers</i>	1644-1718	
Pepys, Samuel,	<i>Diary</i>	1633-1703	
Percival, James Gates, (Poet),	<i>Prometheus</i>	1795-1856	
Percy, Thomas, (Poet),	<i>Reliques of Ancient English Poetry</i>	1729-1811	

NAME	Type of Work	Chief Works & Dates	Born-Died
Petty, Sir William,	(Philos.),	<i>Political Arithmetic</i> . . . . .	1623-1687
Phillips, John,	(Poet),	<i>Splendid Shilling</i> . . . . .	1676-1708
Phillips, Stephen,	(Poet),	<i>Christ in Hades</i> . . . . .	1866-
Phillipotts, Eden,	(Nov.),	<i>The Secret Woman</i> . . . . .	1862-
Pierpont, John,	(Poet),	<i>Airs from Palestine</i> . . . . .	1785-1866
Pinero, Sir Arthur W.,	(Drama),	<i>The Second Mrs. Tanqueray</i> . . . . .	1855-
Poe, Edgar Allen,	(Poet),	<i>Tales</i> (1840), <i>The Raven</i> (1845) . . . . .	1809-1849
Pollok, Robert,	(Poet),	<i>The Course of Time</i> . . . . .	1799-1827
Pomfret, John,	(Poet),	<i>The Choice</i> . . . . .	1667-1703
Pope, Alexander,	(Poet),	<i>Rape of the Lock</i> (1713), <i>Dunciad</i> (1729), <i>Essay on Man</i> (1733) . . . . .	1688-1744
Porson, Richard,	(Philology),	<i>Translations of Greek Plays, etc.</i> . . . . .	1759-1808
Porter, Jane,	(Nov.),	<i>Scottish Chiefs</i> . . . . .	1776-1850
Potter, John,	(Hist.),	<i>The Antiquities of Greece</i> . . . . .	1674-1747
Praed, Winthrop Mackworth,	(Poet & Ess),	<i>Lillian</i> . . . . .	1802-1839
Prescott, William H.,	(Hist.),	<i>Ferdinand and Isabella</i> . . . . .	1796-1859
Priestley, Joseph,	(Theol., Philos. & Mis.),	<i>Institutes of Natural and Revealed Religion</i> . . . . .	1733-1804
Prince, John Dyneley,	(Philol.),	<i>Assyrian Primer</i> . . . . .	1868-
Prince, Thomas,	(Theol. & Hist.),	<i>Chronological Hist. of New England in the Form of Annals</i> . . . . .	1687-1758
Prior, Matthew,	(Poet),	<i>Solomon</i> . . . . .	1664-1721
Proctor, Bryan W.,	(“Barry Cornwall”),	(Poet), <i>Mirandola</i> . . . . .	1787-1874
Purchas, Samuel,	(Trav.),	<i>Pilgrimage</i> (1613), <i>Pilgrims</i> (1625) . . . . .	1577-1626
Quarles, Francis,	(Poet),	<i>A Feast for Wormes</i> . . . . .	1592-1644
Quiller-Couch, Sir Arthur,	(Nov.),	<i>Noughts and Crosses</i> . . . . .	1863-
Radcliffe, Anne,	(Nov. & Poet),	<i>The Romance of the Forest</i> . . . . .	1764-1823
Raleigh, Sir Walter,	(Hist.),	<i>Hist. of the World</i> . . . . .	1552-1618
Raleigh, Sir Walter,	(Ess. & Mis),	<i>The English Novel</i> . . . . .	— —
Ramsay, Allan,	(Poet),	<i>The Gentle Shepherd</i> . . . . .	1685-1758
Ray, John,	(Nat. & Mis.),	<i>Catalogus plantarum Angliae</i> . . . . .	1628-1705
Read, Thomas Buchanan,	(Poet),	<i>The House by the Sea</i> . . . . .	1822-1872
Reade, Charles,	(Nov. & Drama),	<i>The Cloister and the Hearth</i> . . . . .	1814-1884
Reed, Talbot Baines,	(Nov., Juveniles),	<i>The Fifth Form at St. Dominic's</i> . . . . .	1852-1893
Reed, Thomas,	(Philos. & Theol.),	<i>Inquiry into the Human Mind</i> . . . . .	1710-1796

NAME	Type of Work	Chief Works & Dates	Born-Died
Rhodes, James Ford, (Hist.),	<i>Hist. of the United States from the Compromise of 1850</i>	1850 . . . . .	1848-
Rhys, Sir John, (Philologist),	<i>Celtic Heathendom</i>	. . . . .	1840-
Ricardo, David, (Pol. Economist),	<i>Principles of Political Economy and Taxation</i>	. . . . .	1772-1823
Rice, Alice Hegan, (Nov.),	<i>Mrs. Wiggs of the Cabbage Patch</i>	. . . . .	1870-
Rice, James, (Nov.),	<i>Ready Money Mortiboy</i>	. . . . .	1843-1882
In collaboration with Sir Walter Besant			
Richard of St. Victor, (Theol. & Philos.)		. . . . .	-1173
Richardson, Samuel, (Nov.),	<i>Pamela (1740), Clarissa Harlowe (1748)</i>	. . . . .	1689-1761
Ridge, William Pett, (Nov.),	<i>A Breaker of Laws</i>	. . . . .	1864-
Riley, James Whitcomb, (Poet & Hum),	<i>Pipes o' Pan at Zekesbury</i>	. . . . .	1853
Ripley, George, (Philos. & Lexicographer),	<i>Discourses on the Philosophy of Religion</i>	. . . . .	1802-1880
Rishanger, William, (Hist.),	<i>Chronicles of England</i>	. . . . .	1250-1312
Rives, Amelie, (Princess Troubetzkoy), (Nov.),	<i>The Quick or the Dead</i>	. . . . .	1863-
Robert of Gloucester, (Hist. & Poet),	<i>Rhyming Chronicle of England</i>	. . . . .	1255-1307
Robertson, William, (Hist.),	<i>History of Scotland (1759), History of Charles V of Germany (1769), History of America (1777)</i>	. . . . .	1721-1793
Rochester, Earl of, ("John Wilmot"), (Poet),	<i>Poems</i>	. . . . .	1648-1680
Roe, Edward Payson, (Nov.),	<i>Barriers Burned Away</i>	. . . . .	1838-1888
Roger of Wendover, (Hist.),	<i>Flowers of History</i>	. . . . .	?1237
Rogers, Samuel, (Ess. & Poet),	<i>Human Life (1819), Pleasures of Memory (1792)</i>	. . . . .	1763-1855
Rolle, Richard, (Poet),	<i>The Pricke of Conscience</i>	. . . . .	?1290-1349
Romanes, George John, (Sci.),	<i>Mental Evolution in Man</i>	. . . . .	1848-1894
Roosevelt, Theodore, (Politics, Hist. & Nov.),	<i>Winning of the West</i>	. . . . .	1858-
Ropes, John Codman, (Hist.),	<i>The First Napoleon</i>	. . . . .	1836-1899
Roscoe, William, (Hist.),	<i>Life and Pontificate of Leo X.</i>	. . . . .	1753-1831
Roscommon, Earl of, (Poet),	<i>Art of Poetry</i>	. . . . .	1633-1684
Rossetti, Christine Georgina, (Poet),	<i>Goblin Market</i>	. . . . .	1830-1894
Rossetti, Dante Gabriel, (Poet),	<i>Ballads and Sonnets</i>	. . . . .	1828-1882
Rowe, Nicholas, (Drama),	<i>Jane Shore</i>	. . . . .	1673-1718
Ruskin, John, (Art Critic),	<i>Modern Painters</i>	. . . . .	1819-1900
Russell, William Clark, (Nov.),	<i>The Wreck of the Grosvenor</i>	. . . . .	1844-1911
Rymer, Thomas, (Hist.),	<i>Fœdera</i>	. . . . .	1641-1713

NAME	Type of Work	Chief Works & Dates	Born-Died
Sackville, Thomas,	(Drama),	<i>Gorboduc</i> ( <i>The first English tragedy</i> ) . . . . .	1536-1608
Saintsbury, George,	(Critic & Mis.),	<i>History of Criticism and Literary Taste in Europe</i> . . . . .	1845-
Sandys, George,	(Trans., Poet & Travels),	<i>A Paraphrase of the Psalms of David</i> . . . . .	1577-1644
Santayana, George,	(Poet),	<i>The Hermit of Carmel</i> . . . . .	1863-
Sarah Grand.	See MACFALL.		
Savage, Richard,	(Poet),	<i>Sir Thomas Overbury</i> (1724), <i>The Wanderer</i> (1729) . . . . .	1697-1743
Saxe, John G.,	(Poet & Hum.),	<i>New Rape of the Lock</i> . . . . .	1816-1887
Schreiner, Olive.	See CRONWRIGHT.		
Scott, Hugh Stowell,	("Henry Seaton Merriam") (Nov.), <i>The Sowers</i> . . . . .		1863-1903
Scott, Thomas,	(Theol.),	<i>The Force of Truth</i> . . . . .	1747-1821
Scott, Sir Walter,	(Nov. & Poet),	<i>The Lady of the Lake</i> (1810); <i>Waverley Novels</i> (1814-1828) . . . . .	1771-1832
Scotus, John Duns	("Duns Scotus"), (Theol. & Philos.), <i>A collective edition of works published in 1639</i>		1265-1308
Seabury, Samuel	("Westchester Farmer"), (Theol. & Pol.), <i>Series of Pamphlets</i> . . . . .		1729-1796
Seaman, Owen,	(Hum. & Nov.),	<i>In Cap and Bells</i> . . . . .	1861-
Sedgwick, Catharine Maria,	(Nov.),	<i>New England Tales</i>	1789-1867
Seeley, Sir John Robert,	(Philos. & Hist.),	<i>Ecce Homo</i> (1866), <i>Life and Times of Stein</i> (1879) . . . . .	1834-1895
Selden, John,	(Hist., Legal & Mis.),	<i>The Duello, or Single Combat</i> . . . . .	1584-1654
Shakespeare, William,	(Drama)	. . . . .	1564-1616
Shaw, George Bernard,	(Nov. & Drama),	<i>Man and Superman</i>	1856-
Shea, John Dawson G.,	(Hist.),	<i>The Catholic Church in America</i>	1824-1892
Shelley, Percy B.,	(Poet),	<i>Prometheus Unbound</i> (1819), <i>The Cenci</i> (1819) . . . . .	1792-1822
Shenstone, William,	(Poet),	<i>The School-Mistress</i> . . . . .	1714-1763
Shepard, Thomas,	(Theol.),	<i>New England's Lamentation for Old England's Errours</i> . . . . .	1605-1649
Sheridan, Richard Brinsley,	(Drama),	<i>The School for Scandal</i> . . . . .	1751-1816
Sherlock, Thomas,	(Theol.),	<i>The Trial of the Witnesses, etc.</i>	1678-1761
Sherlock, William,	(Theol. & Pol.),	<i>A Vindication of the Doctrine of Trinity</i> . . . . .	1641-1707
Shirley, James,	(Drama),	<i>The Traitor</i> . . . . .	1594-1666
Shorter, Clement King,	(Ess. & Critic),	<i>Sixty Years of Victorian Literature</i>	1858-
Shorthouse, Joseph Henry,	(Nov. & Ess.),	<i>John Inglesant</i>	1834-1903

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Sidgwick, Henry, (Philos.),	<i>The Methods of Ethics</i> . . .		1838-1900
Sidney, Sir Philip, (Lit. & Poet),	<i>Arcadia, Defense of Poesie</i> (1581) . . .		1554-1586
Sigourney, Lydia Huntley, (Poet),	<i>Pocahontas, and other Poems</i> . . .		1791-1865
Sill, Edward Rowland, (Poet),	<i>The Hermitage</i> . . .		1841-1887
Simms, William Gilmore, (Nov. & Poet),	<i>Guy Rivers</i> . . .		1806-1870
Skeat, Walter William, (Philologist and Lexicographer),	<i>An Etymological Dictionary of the English Language</i> . . .		1835-1912
Skelton, John, (Poet),	<i>Booke of Colin Clout</i> . . .		1460-1529
Smart, Hawley, (Nov.),	<i>Master of Rath Kelly</i> . . .		1833-1893
Smedley, Francis Edward, (Nov),	<i>Frank Farleigh</i> . . .		1818-1864
Smiles, Samuel, (Hist., Biog. & Mis.),	<i>Self Help</i> . . .		1812-1904
Smith, Adam, (Philos.),	<i>The Wealth of Nations</i> . . .		1723-1790
Smith, Benjamin Eli, (Lexicog. & Trans.),	<i>Century Dictionary</i> . . .		1857-1913
Smith, Captain John, (Hist.),	<i>The Generall Historie of Virginia, etc.</i> . . .		1579-1631
Smith, Goldwin, (Hist. & Mis.),	<i>Canada and the Canadian Question</i> . . .		1823-1910
Smith, Horace, (Nov. & Poet),	<i>Gale Middleton</i> . . .		1779-1849
Smith, Sydney, (Ess. & Pol.),	<i>Peter Plymley's Letters</i> . . .		1771-1845
Smith, William Robertson, (Theol.),	<i>The Prophets of Israel</i> . . .		1846-1894
Smollett, Tobias, (Nov.),	<i>Roderick Random</i> (1748); <i>Peregrine Pickle</i> (1751); <i>Humphrey Clinker</i> (1771) . . .		1721-1771
Somervile, William, (Poet),	<i>The Chace</i> . . .		1677-1742
South, Robert, (Theol.),	<i>Sermons</i> . . .		1634-1716
Southey, Robert, (Poet & Hist.),	<i>The Curse of Kehama</i> (1810); <i>Life of Nelson</i> (1813) . . .		1774-1843
Sparks, Jared, (Biog. & Hist.),	<i>Library of American Biography</i> . . .		1789-1866
Spedding, James, (Biog.),	<i>Life and Letters of Francis Bacon</i> . . .		1808-1881
Speed, John, (Hist.),	<i>History of Great Britain</i> . . .		1552-1629
Spencer, Herbert, (Philos.),	<i>Principles of Biology</i> . . .		1820-1903
Spenser, Edmund, (Poet),	<i>Shepherd's Calendar</i> (1579); <i>Faerie Queene</i> (1590-1596) . . .		1552-1599
Spofford, Harriet E., (Nov. & Poet),	<i>Sir Rohan's Ghost</i> . . .		1835-
Spurgeon, Charles Haddon (Theol.),	<i>The Treasury of David</i> . . .		1834-1892
Stanley, Sir Henry M., (Travel),	<i>In Darkest Africa</i> . . .		1841-1904
Stannard, Mrs. Arthur, ("John Strange Winter"),	(Nov.), <i>Boottles' Baby</i> . . .		1856-1911
Stedman, Edmund Clarence, (Poet & Critic),	<i>The Diamond Wedding</i> . . .		1833-1908



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Steel, Mrs. Flora Annie, (Nov.),	<i>On the Face of the Waters</i>		1847-
Steele, Sir Richard, (Ess.),	<i>The Tatler</i> (1709); <i>Sir Roger de Coverley</i> in No. 2 of <i>The Spectator</i>		1672-1729
Stephen, James Kenneth, (Poet & Satire),	<i>Lapsus Calami</i>		1859-1892
Stephen, Sir Leslie, (Ess. & Biog.),	<i>Dictionary of National Biography</i>		1832-1904
Sterne, Laurence, (Nov.),	<i>Tristram Shandy</i> (1759-1762), <i>Sentimental Journey</i> (1765)		1713-1768
Stevens, Augusta de Grasse, (Nov.),	<i>The Lost Dauphin, Louis XVII.</i>	abt.	1865-1894
Stevenson, Robert Louis, (Nov.),	<i>The New Arabian Nights</i>		1850-1894
Stewart, Dugald, (Philos.),	<i>Outlines of Moral Philosophy</i>		1753-1828
Stinson, Frederic Jesup, ("J. S., of Dale"), (Nov. & Legal),	<i>The Crime of Henry Vane</i>		1855-
Stockton, Francis (Frank) R., (Nov.),	<i>Rudder Grange</i>		1834-1902
Stoddard, Richard Henry, (Poet & Mis.),	<i>Loves and Heroines of the Poets</i>		1825-1903
Stokes, Sir George G., (Sci. & Philos.),	<i>Natural Theology</i>		1819-1903
Stowe, Harriet Beecher, (Nov.),	<i>Uncle Tom's Cabin</i>		1812-1896
Street, Alfred B., (Poet),	<i>Frontenac</i>		1811-1881
Strutt, Joseph, (Hist. & Mis.),	<i>The Chronicles of England</i>		1742-1802
Stubbs, William, (Hist.),	<i>Constitutional History of England</i>		1825-1901
Suckling, Sir John, (Poet),	<i>Session of the Poets</i>		1609-1642
Sullivan, Thomas Russell, (Nov. & Poet),	<i>Roses of Shadow</i>		1849-
Swift, Jonathan, (Nov. & Satire),	<i>Gulliver's Travels</i>		1667-1745
Swinburne, Algernon C., (Poet),	<i>Atlanta in Calydon</i>		1837-1909
Symonds, John A., (Hist.),	<i>Renaissance in Italy</i>		1840-1893
Symons, Arthur, (Poet & Critic),	<i>London Nights</i>		1865-
<b>Tautphoeus</b> , Baroness, (Nov.),	<i>The Initials</i>		1807-1893
Taylor, Bayard, (Nov., Poet & Mis.),	<i>Poems of the Orient</i>		1825-1878
Taylor, Sir Henry, (Poet & Drama),	<i>Philip van Artevelde</i>		1800-1886
Taylor, Jeremy, (Theol.),	<i>Holy Living</i> (1650), <i>Life of Christ</i> (1649)		1613-1667
Tennyson, Alfred, Lord, (Poet),	<i>Morte d'Arthur</i>		1809-1892
Terhune, Mary Virginia, ("Marion Harland"), (Nov.),	<i>The Hidden Path</i>		1831-
Thackeray, William M., (Nov.),	<i>Vanity Fair</i>		1811-1863
Thaxter, Celia, (Poet),	<i>Among the Isles of Shoals</i>		1836-1894
Thompson, Francis, (Poet),	<i>Poems</i>		1859-1907
Thompson, Robert Ellis, (Economist & Theol.),	<i>Elements of Political Economy</i>		1844-

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Thompson, Silvanus Phillips,	(Biog. & Sci.),	<i>Life of Lord Kelvin</i> . . . . .	1851-
Thomson, James, (Poet),		<i>The Seasons</i> (1726-1730), <i>The Castle of Indolence</i> (1748), <i>Rule Britannia</i> . . . . .	1700-1748
Thomson, James, ("Bysshe Vanolis"),	(Poet),	<i>The City of Dreadful Night</i> . . . . .	1834-1882
Thomson, Prof. J. Arthur, (Sci. & Philos.),		<i>Heredity</i> . . . . .	1861-
Ticknor, George, (Hist.),		<i>Hist. of Spanish Literature</i> . . . . .	1791-1871
Thoreau, Henry David, (Ess. & Naturalist),		<i>Walden; or, Life in the Woods</i> . . . . .	1817-1862
Thorpe, Benjamin, (Transl. & Mis.),		<i>Northern Mythology</i> . . . . .	1782-1870
Thorpe, Sir Edward, (Sci. & Mis.),		<i>Inorganic Chemistry</i> . . . . .	1845-
Thurston, Katherine Cecil, (Nov.),		<i>John Chilcote, M.P.</i> . . . . .	1879-1911
Timrod, Henry, (Poet),		<i>Cotton Boll</i> . . . . .	1829-1867
Todhunter, Dr. John, (Poet & Dramatist),		<i>The Banshee</i> . . . . .	1839-
Tooke, John Horne, (Pol. & Philologist),		<i>Winged Words, or the Diversions of Purley</i> . . . . .	1736-1812
Toplady, Augustus Montague, (Hymns & Sacred Poems),		<i>Rock of Ages</i> . . . . .	1740-1778
Tourgée, Albion Winegar, (Nov.),		<i>A Royal Gentleman</i> . . . . .	1838-1905
Traill, Henry Duff, (Ess.),		<i>The New Lucian</i> . . . . .	1842-1900
Trollope, Anthony, (Nov.),		<i>The Warden</i> . . . . .	1815-1882
Trollope, Thomas A., (Nov.),		<i>La Beata</i> . . . . .	1810-1892
Trumbull, John, (Poet & Satire),		<i>McFingal</i> . . . . .	1750-1831
Tusser, Thomas, (Husbandry & Poet),		<i>A Hundred Good Points of Husbandry</i> . . . . .	1527-1580
Tuttielt, Miss M. G., ("Maxwell Gray"),	(Nov. & Poet),	<i>The Silence of Dean Matland</i> . . . . .	— —
Tyler, Moses Coit, (Hist. & Biog.),		<i>Hist. of American Literature</i> . . . . .	1835-1900
Tynan, Katherine, (Mrs. Hinkson),	(Poet),	<i>Shamrocks</i> . . . . .	1861-
Tyndale, William, (Theol.),		<i>Transl. of New Testament</i> . . . . .	1484-1536
Tyndall, John, (Sci. & Mis.),		<i>Heat a Mode of Action, and other scientific papers</i> . . . . .	1820-1893
Udal, Nicholas, (Drama & Trans),		<i>Ralph Royster Doyster, First Comedy in English</i> . . . . .	1506-1556
Usher, James, (Theol. & Philos.),		<i>Body of Divinitie</i> . . . . .	1581-1656
Vachell, Horace Annesley, (Nov.),		<i>The Hull</i> . . . . .	1861-
Vanbrugh, Sir John, (Drama),		<i>The Provoked Wife</i> . . . . .	1664-1726
Very, Jones, (Poet),		<i>Essays and Poems</i> . . . . .	1813-1880
Vizetelly, Edward, (Adventure),		<i>From Cyprus to Zanzibar</i> . . . . .	1847-
Vizetelly, Ernest, (Nov. & Trans.),		<i>A Lover's Progress</i> . . . . .	1853-
Vizetelly, Henry Richard, (Mis.),		<i>A History of Champagne; The Story of the Diamond Necklace</i> . . . . .	1820-1893

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Wace, (Hist.),	<i>Roman de Brut</i>	. . . . .	1100-1175
Wake, William, (Theol.),	<i>The Genuine Epistles of the Apostolical Fathers</i>	. . . . .	1657-1737
Walker, John, (Lexicographer),	<i>Outlines of English Grammar</i>	. . . . .	1732-1807
Walkley, Arthur B., (Critic & Ess.),	<i>Drama and Life</i>	. . . . .	1855-
Wallace, Lewis, (Nov. & Biog.),	<i>Ben Hur</i>	. . . . .	1827-1905
Waller, Edmund, (Poet),	<i>Love Songs to "Sacharissa," Lady Dorothy Sidney</i>	. . . . .	1606-1687
Walpole, Horace, (Lit. & Pol.),	<i>Anecdotes of Painting in England</i>	. . . . .	1717-1797
Walpole, Sir Spencer, (Hist. & Pol.),	<i>A History of England, from the Conclusion of the Great War in 1815</i>	. . . . .	1839-1907
Walsingham, Thomas, (Hist.),	<i>Historia Anglicana</i>	. . . . .	d. abt. 1422
Walton, Brian, (Theol. & Lit.),	<i>Polyglot Bible</i>	. . . . .	1600-1661
Walton, Izaak, (Sport),	<i>The Compleat Angler</i>	. . . . .	1593-1683
Warburton, William, (Theol. & Critic),	<i>Divine Legation of Moses</i>	. . . . .	1698-1779
Ward, Adolphus William, (Hist. & Biog.),	<i>History of English Dramatic Literature</i>	. . . . .	1837-
Ward, Artemus.	See BROWNE, CHARLES F.		
Ward, Elizabeth Stuart Phelps, (Nov.),	<i>Gates Ajar</i>	. . . . .	1844-1911
Ward, Mrs. Humphry, (Mary A. Arnold), (Nov.),	<i>Robert Elsmere</i>	. . . . .	1851-
Ward, Nathaniel, (Theol. & Philos.),	<i>The Simple Cobbler of Agavvum in America</i>	. . . . .	abt. 1570-1653
Warner, Charles Dudley, (Hum. & Poet),	<i>My Summer in a Garden</i>	. . . . .	1829-1900
Warton, Thomas, (Poet),	<i>The Triumph of Isis</i>	. . . . .	1728-1790
Watson, H. B. Marriott, (Nov. & Dramatist),	<i>Marahuna</i>	. . . . .	1863-
Watson, Rev. John, ("Ian Maclaren"), (Nov.),	<i>Beside the Bonnie Brier Bush</i>	. . . . .	1850-1907
Watson, William, (Poet),	<i>The Year of Shame</i>	. . . . .	1858-
Watts, Isaac, (Hymns),	<i>The Psalms of David</i>	. . . . .	1674-1748
Watts-Duntton, Theodore, (Poet & Nov.),	<i>Aylwin</i>	. . . . .	1836-
Webster, Augusta, (Poet),	<i>The Auspicious Day</i>	. . . . .	1840-1894
Webster, John, (Drama),	<i>The White Devil</i>	. . . . .	1580-1625
Webster, Noah, (Philologist & Lexicographer),	<i>Dictionary of the English Language, 1st edition, 1828, 2nd edition, 1840</i>	. . . . .	1758-1843
Wells, H. G., (Nov. & Ess.),	<i>Kipps</i>	. . . . .	1866-
Wendell, Barrett, (Lit.),	<i>A Hist. of American Literature</i>	. . . . .	1855-
Wesley, John, (Hymns & Theol.),	<i>Hymns, Journal</i>	. . . . .	1703-1791
Westcott, Brooke Foss, (Theol.),	<i>The Gospel of the Resurrection</i>	. . . . .	1825-1901
Weyman, Stanley J., (Nov.),	<i>A Gentleman of France</i>	. . . . .	1853-

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Wharton, Mrs. Edith, (Nov.),	<i>The Valley of Decision</i> .		1862-
Whately, Abp. Richard, (Philos.),	<i>Christian Evidence</i> .		1787-1863
Whetham, William C. D., (Sci. & Mis.),	<i>The Recent Development of Physical Science</i> . . . . .		1867-
Whewell, W., (Mis.),	<i>Philosophy of the Inductive Sciences</i>		1794-1866
White, Gilbert, (Nat.),	<i>The Natural History of Selborne</i>		1720-1793
White, Richard Grant, (Philologist & Mis.),	<i>Every Day English</i> . . . . .		1821-1885
White, William Hale, ("Mark Rutherford"), (Nov.),	<i>The Autobiography of Mark Rutherford</i> . .		1857-
Whiteing, Richard, (Nov.),	<i>No. 5 John Street</i> . . . . .		1840-
Whitman, Walt, (Walter), (Poet),	<i>Leaves of Grass</i> . . . . .		1819-1892
Whitney, Adeline D., (Nov.),	<i>Faith Gartney's Girlhood</i>		1824-1906
Whitney, William Dwight, (Philologist & Lexicog.),	<i>Editor of The Century Dictionary</i> . . . . .		1827-1894
Whittier, John Greenleaf, (Poet),	<i>Mogg Megone</i> . . . . .		1807-1892
Whymper, Edward, (Travel),	<i>Scrambles among the Alps</i>		1840-1911
Whyte-Melville, G. J., (Nov.),	<i>Kate Coventry</i> . . . . .		1821-1878
Wiggin, Kate Douglas, (Nov.),	<i>Rebecca of Sunnybrook Farm</i> . . . . .		1857-
Wigglesworth, Michael, (Theol. & Poet),	<i>Day of Doom</i> . . . . .		1631-1715
Wilde, Oscar, (Nov. & Poet),	<i>Lady Windermere's Fan</i> . . . . .		1856-1900
William of Malmesbury, (Hist.),	<i>History of the Kings of England (De Gestis Regum)</i> . . . . .		1095-1143
William of Newburgh, (Hist.),	<i>Hist. of English Affairs</i>		1136-1198
Williams, Roger, (Theol.),	<i>The Bloody Tenent of Persecution</i> . . . . .		1599-1683
Willis, Nathaniel P., (Poet & Mis.),	<i>Pencilings by the Way</i> . . . . .		1806-1867
Wilson, John, (Poet),	<i>Isle of Palms</i> . . . . .		1785-1854
Wilson, Woodrow (Thomas), (Politics & Hist.),	<i>The State</i>		1856-
Winsor, Justin, (Hist.),	<i>Narrative and Critical History of America</i> . . . . .		1831-1897
Winthrop, John, (Hist.),	<i>History of New England</i> . . . . .		1588-1649
Wirt, William, (Biog.),	<i>Life of Patrick Henry</i> . . . . .		1772-1834
Wister, Owen, (Nov.),	<i>The Virginian</i> . . . . .		1860-
Wither, George, (Poet & Mis.),	<i>Faire-Virtue</i> . . . . .		1588-1667
Wolcott, John ("Peter Pindar"), (Poet & Satire),	<i>Expostulatory Odes</i> . . . . .		1738-1819
Wood, M. A. E. See GREEN, MRS. M. A. EVERETT.			
Wood, Mrs. Henry, (Nov.),	<i>East Lynne</i> . . . . .		1814-1887
Wood, William, (Hist.),	<i>New England's Prospect</i> . . . . .		1580-1639
Woodberry, George Edward, (Biog. & Poet),	<i>Edgar Allan Poe, ("American Men of Letters Series")</i> . . . . .		1855-
Woodworth, Samuel, (Nov. & Poet),	<i>The Champion of Freedom</i> . . . . .		1785-1842

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Woolman, John, (Philos.),	<i>Some Considerations on the Keeping of Negroes</i>	. . . . .	1720-1772
Woolson, Constance Fenimore, (Nov.),	<i>Castle Nowhere</i>	. . . . .	1848-1894
Worcester, Joseph Emerson, (Lexicographer),	<i>Dictionary of the English Language</i>	. . . . .	1784-1865
Wordsworth, William, (Poet),	<i>Lyrical Ballads</i>	. . . . .	1770-1850
Wotton, Sir Henry, (Poet & Lit.),	<i>The Elements of Architecture</i>	. . . . .	1568-1639
Wyatt, Sir Thomas, (Poet),	<i>Sonnets and Lyrics, first in England</i>	. . . . .	1503-1542
Wycherley, William, (Drama),	<i>The Country Wife</i>	. . . . .	1640-1716
Wychffe, John, (Theol.),	<i>Translation of Bible</i>	. . . . .	1325-1384
Yates, Edmund, (Nov.),	<i>Running the Gauntlet</i>	. . . . .	1831-1894
Yeats, William Butler, (Poet & Nov.),	<i>The Wanderings of Ossin</i>	. . . . .	1865-
Yonge, Charlotte M., (Nov.),	<i>The Heir of Redclyffe</i>	. . . . .	1823-1901
Young, Edward, (Poet),	<i>Night Thoughts</i>	. . . . .	1683-1765
Zangwill, Israel, (Nov. & Drama),	<i>The Master</i>	. . . . .	1864-

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Poetical Works. Sir W. Scott.  
Arabian Nights, The.  
Poetical Works. Burns.  
The Imitation of Christ. Thomas à Kempis.  
Divine Comedy (Longfellow's transl.). Dante.  
Plays (transl.). Molière.  
Poetical Works. Milton.  
Faust (transl.). Goethe.  
The Christian Year. Keble.  
Essays and Lays of Ancient Rome. Macaulay.  
Analogy of Religion. Butler.  
Odes (Lytton's transl.). Horace.  
Poetical Works. Wordsworth.  
Plays. Aristophanes.  
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History of England, 3 vols. Hume.  
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Offices, Friendship, and Old Age (transl.). Cicero.

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- 83—84. Livy, History, bks. i-v; Tacitus's Germania and Agricola (transl.).
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94. Buddha. St. Hilaire
95. Plays. Sophocles.
96. Plays. Euripides.
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100. Herodotus (transl.).



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